

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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DECEMBER 1, 1885.

Price 4d.; Post-free, 5d.

Annual Subscription, Postage-free, 5s.

NOVELLO'S ORATORIO CONCERTS.—
Conductor, Mr. MACKENZIE.

MORS ET VITA.—ST. JAMES'S HALL.
TUESDAY, December 1, at Half-past Seven o'clock.

MORS ET VITA.—Madame ALBANI.

MORS ET VITA.—Madame TREBELL.

MORS ET VITA.—Mr. LLOYD.

MORS ET VITA.—Mr. SANTLEY.

MORS ET VITA.—On TUESDAY, December 1.
Band and Chorus, 550. Leader, Mr. Carrodus. Organist, Mr. Oliver King. Stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d. Subscription for the concert, Stalls, £2 10s. Subscribers' names received by Novello, Ewer and Co., 1, Berners Street, W., and 30 & 31, Queen Street, E.C.; the usual agents; and at Austin's Ticket Office, St. James's Hall.

THE BOW & BROMLEY INSTITUTE
CHOIR
WILL PERFORM

MORS ET VITA

ON TUESDAY, DECEMBER 15,
To commence at 7.30 p.m.
Miss ANNA WILLIAMS, Miss GRACE DAMIAN
Mr. IVER MCKAY, Mr. LUDWIG.
Full professional Band.
Leader, Mr. W. FRYE PARKER.
Conductor, Mr. W. G. McNAUGHT.
Numbered Seats, 4s. and 2s. 6d.

TUFNELL PARK CHORAL SOCIETY.

Conductor, Mr. W. HENRY THOMAS.
7, Lidlington Place, Harrington Square, N.W.

The FIRST CONCERT of the Season will take place on TUESDAY EVENING, December 15, in the St. George's Church Room, Tufnell Park, N., when Cowen's new Cantata, **SLEEPING BEAUTY**, and **SELECTIONS FROM SAMSON** (Handel), will be performed. Band and Chorus, 120. Soloists already engaged: Miss Eleanor Farnol and Mr. Bridson. Instrumentalists: Messrs. Arthur Payne (Leader), Wm. C. Hann, A. C. White, and Frank L. Thomas.

Admission by subscription tickets only, to be obtained of the Hon. Secretary or Conductor. Subscription for the season, half-a-guinea, entitling members to receive two reserved and numbered tickets for each of the concerts.

POPULAR CHORAL
AND ORCHESTRAL SOCIETIES.

Conductor: Mr. W. HENRY THOMAS.
7, Lidlington Place, Harrington Square, N.W.

The above Societies meet fortnightly during the Winter months, by kind permission of the authorities, in the GOVERNORS' ROOM, CHARTERHOUSE, E.C., on SATURDAY AFTERNOONS: the Choral Society assembling at 4.30, for Rehearsal, 4.45; the Orchestral Society assembling at 6.15, for Rehearsal, 6.30.

The Rehearsals for the next three months will be on SATURDAYS, November 28, December 12, January 16 and 30.

Candidates for Membership must give notice of their desire to belong to the Society, and must attend before Rehearsals, either at 4.30 to have their voices tried, or at 6.15 to be heard on their several instruments.

N.B.—There is no Subscription.

MONS. ALEX. GUILMANT will give an **ORGAN RECITAL**, in the CITY TEMPLE, Holborn Viaduct, on Thursday, December 3, at 7.30 p.m. Admission by Ticket (free), to be obtained at the Temple, or will be sent by the Secretary on receipt of a stamped addressed envelope.

HAMPSTEAD PARISH CHURCH.—On Monday Evening, December 14, at 8 o'clock, a **RECITAL** will be given, on the fine New Organ of the above Church, by the eminent French Organist, M. GUILMANT. A collection will be made to defray expenses.

ROYAL ALBERT HALL CHORAL SOCIETY.

Patron: HER MAJESTY THE QUEEN.
President: H.R.H. THE DUKE OF EDINBURGH, K.G.
Conductor: Mr. BARNEY.

HANDEL'S **JUDAS MACCABEE**.—On WEDNESDAY, December 9, at 8. Artists: Miss ANNA WILLIAMS, Miss E. FARNOL, Miss HOPE GLENN, Mr. JOSEPH MAAS, Mr. A. THOMPSON, and Signor FOLLI. Band and Chorus, 1000. Organist: Dr. STAINER. Prices: 7s. 6d., 5s., 4s., 3s., and Gallery, 1s.

The usual Orchestra, of over 100 performers, will be increased for this Concert by the Band of the Coldstream Guards.

There are **VACANCIES** in the Choir for a few good **TENORS** and **BASSES**. Apply to Mr. J. Hedley, Royal Albert Hall, S.W.

PUDSEY (formerly Stanningley) and **DISTRICT SUNDAY SCHOOL UNION.**—**WHITSUNTIDE PRIZE COMPETITION, 1886.**—The Committee offer Three Prizes (First, £2; Second, £1, and Third, 5s.), to Professional or Amateur, for the Composition of Psalm Tune, with Chorus, suitable for Whitsuntide School's Outdoor Festival. For conditions, send stamped addressed envelope to the Secretary, Mr. William Kaye, Sunfield, Stanningley, near Leeds.

COLLEGE OF ORGANISTS.

The following are prospective arrangements for the season:—

Tuesday	... December 22, 1885	... Lecture.
Wednesday	... January 12, 1886	... Examination—F.C.O.
Thursday	... " 13 "	... " A.C.O.
Friday	... " 14 "	... " A.C.O.
Tuesday	... " 15 "	... Diploma—distribution at 11.
Wednesday	... " 20 "	... Lecture.
Thursday	... February 23 "	... " "
Friday	... March 23 "	... " "
Monday	... May 3 "	... Annual College Dinner.
Tuesday	... " 4 "	... Special Lecture, by Dr. E. J. Hopkins.
Wednesday	... " 25 "	... Lecture.
Thursday	... June 22 "	... " "
Friday	... July 13 "	... Examination—F.C.O.
Wednesday	... " 14 "	... " A.C.O.
Thursday	... " 15 "	... " A.C.O.
Friday	... " 16 "	... Diploma—distribution at 11.
Tuesday	... " 27 "	... Annual General Meeting.

The Meetings will take place at the Neumeyer Hall, Hart Street, W.C. December 22, Dr. C. W. Pearce will give a Lecture on English Hymn Tunes in Organ Music, with Illustrations.

E. H. TURPIN, Hon. Secretary.
95, Great Russell Street, Bloomsbury, W.C.

J. B. CRAMER & CO.,

CONCERT AGENTS,
LIVERPOOL.

CHOIR-BOYS WANTED.—Good **SOPRANO** and **ALTO** Voices. £10 to £20 per annum, according to efficiency. Services on Sunday morning and afternoon. None but readers need apply at 176, The Grove, Hammersmith, on Monday and Thursday, from 9 to 2.

TWO LEADING BOYS WANTED, for All Saints', Haggerston (close to station). Salaries according to ability. Apply, on Friday evenings, after 7.30. Also **BASSES** (Voluntary), apply after Sunday services.

CATHEDRAL CHORISTERS.—**MR. AVALON COLLARD** has a few **VACANCIES** in his Chorister Class. 40, Tedworth Square, S.W.

A YOUNG LADY would like **ENGAGEMENT** in Church as **SOLOIST**. Presbyterian or otherwise. Address, Mezzo-Soprano, care of Mrs. Robertson, 131, Church Street, Chelsea.

COUNTER-TENOR for St. Sepulchre, Holborn, E.C. Salary, £15. Sundays, 11 and 7; Christmas Day, 11; Harvest Festival, 7. Friday Evening Practice. Verse work and good Reader indispensable. Apply to Edwin M. Lott, Organist and Director of the Choir, 270, Cornwall Road, Notting Hill, W.

ALTO VOICES WANTED (Men), for the Choir of Bedford Chapel, Bloomsbury. Stipends, £24 (Solo) and £16. Two Services on Sundays; Rehearsal, Fridays. Address, the Organist.

AN ALTO WANTED, for the Choir of All Saints' Church, Blackheath. Must be a good Reader. Salary, £20. Apply to Mr. C. E. Tinney, 15, Lee Park, Lee, S.E.

PROFESSIONAL NOTICES.

MISS VINNIE BEAUMONT (Soprano).

(Compass, A to C.)
For Oratorios, Classical and Ballad Concerts, and Organ Recitals, or Festival Services, address, Point House, Bridge, Lincolnshire, and 7, Bedford Place, Russell Square, London.

MADAME BELLAMY (Soprano).

For Oratorio and Ballad Concerts, St. Leonards, Selborne Road, Handsworth, Birmingham.

MISS KARRIE BLACKWELL.

(Pupil of the late Madame Sainton-Dolby.)
Orchestral, Oratorio, Ballad Concerts, &c., 44, Sloane Square, S.W.

MISS FRASER BRUNNER (Soprano).

For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St.; or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

MADAME EMILIE CLARK (Soprano).

(Compass G to C.)
For Oratorios, Classical, and Ballad Concerts, &c.
Address, 2, Wellclose Place, Leeds.

MISS ADELINA CLARKE (Soprano)

MR. J. C. CLARKE, L.R.A.M. (Baritone and Solo Organist)

Are open to accept Engagements for Oratorio and Ballad Concerts, Organ Recitals, &c. Terms on application. Address, 24, Bridge Street, Walsall.

MADAME CARINA CLELLAND (Soprano).

(Of the Royal Albert Hall and Crystal Palace Concerts.)
For Concerts and Oratorios, address, 73, Athol Road, Manningham, Bradford, Yorkshire.

The "Creation"—Madame Clelland's whole voice is of capital range, flexible and musical withal, she sang "With Verdure Glad" with beautiful expression, and her top notes were well sustained. "O Mighty Pens," she sang with sublimity.—*Huddersfield Examiner*, November 21, 1885.

MISS MARJORIE EATON (Soprano).

For Oratorios, Ballad, Classical and Orchestral Concerts, Cantatas, &c., address, 257, Katherine Street, Ashton-under-Lyne.

MRS. S. FORD (Soprano).

MR. S. FORD (Tenor).

For Oratorios, Concerts, &c., address, 40, Darlington Street, Wolverhampton.

MISS FUSSELLE (Soprano).

Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music.
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS MARIE GANE (Soprano), cert. R.A.M.

43, Stanford Road, Kensington, W.

MADAME FARRAR-HYDE (Soprano).

For Oratorios, Concerts, &c., Grafton Place, Ashton-under-Lyne.

MISS HONEYBONE (Soprano)

(Pupil of Henry Parker, Esq., Professor of Singing at the Guildhall School, London.)
For Oratorios, Concerts, &c., Bridlesmith Gate, Nottingham.

MISS CLARRIE JONES (Soprano)

(R.A.M., C.S.T.C.L., Pupil of Professor Goldberg.)
For Italian, Operatic and Ballad Concerts, Organ Recitals, &c., address, 6, Upper Bedford Place, Russell Square, London.

MISS ANNIE LEA (Soprano).

For Oratorios, Concerts, &c., address, N. Vert, Esq., 52, New Bond Street, W.

MISS MAUDE MACCABE (Soprano).

(Medalist, R.A.M.)
Oratorios, Cantatas, &c. For vacant dates, write her Agent, Mr. Cay, Lemon Street, Truro.

MISS LILY MARSHALL-WARD (Soprano).

MISS NELLIE MARSHALL-WARD (Mezzo-Sop.)

MISS JESSIE MARSHALL-WARD (Contralto).
Address, 80, Addison Street, Nottingham.

MADAME CLARA WEST (Soprano).

MISS LOTTIE WEST (Contralto).
Beethoven Villa, King Edward Road, Hackney.

MISS JENNIE WINKWORTH (Soprano).

For Oratorios, Concerts, &c., address, 30, Alfred Place, Camp Road, Leeds.

MISS ADA BATLEY (Contralto).

For Oratorios, Concerts, &c., Harrogate, Yorks.
"Miss Batley must soon take a front place among contralto singers."—*Yorkshire Post*.

MISS ALICE BERTENSHAW (Contralto).

For Oratorios, Concerts, &c., 281, Fairfield Rd., Droydsden, Manchester.

MISS LOUISA BOWMONT (Contralto).

(Principal of St. Peter's, Manchester).
Address, 51, Mercer Street, Hulme, Manchester.

MISS ISABEL CHATTERTON (Contralto).

Orchestral, Oratorios, Ballad Concerts, 94, John Street, Thornhill Square, Barnsley, N.

MADAME EDITH CLELLAND (Contralto).

For Concerts, Oratorios, &c., address, 88, Carter Street, Greenheys, Manchester.

MDLLE. JOSÉ D'ARÇONVILLE, R.A.M.

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"Has evidently received a good musical education, sings well in tune, and with considerable feeling."—*Manchester Courier*.
Seymour View, Old Trafford, Manchester.

MADAME TALBOT LEGG (Contralto).

For Concerts, &c., 94, Lenthall Road, Dalston.

MISS MARGARET LEYLAND (Contralto).

For Oratorios, Concerts, At Homes, &c., address, 51, Plymouth Grove, Manchester. Terms, Press opinions, and vacant dates, on application.

MISS AMY F. MARTIN (Contralto).

(Gold Medalist L.A.M., 1883; Associate L.A.M., 1885.)
Concerts, Oratorio Engagements, &c., The Retreat, Forest Hill, S.E.

MISS PATTIE MICHIE, L.A.M. (Contralto)

(Pupil of Signor Schirali).
For Concerts, Oratorios, &c., 68, Park Walk, Fulham Road, S.W.

MISS KATE MILNER (Contralto)

(Of the Guildhall School of Music).
For Concerts, Oratorios, Lessons, &c., 77, Macfarlane Road, Shepherd's Bush, W.

MISS ADA NELMES (Contralto)

(Pupil of Mr. D. W. Rootham). For Oratorio or Ballad Concerts, 4, Clifton Wood Terrace, Bristol.

MISS CONSTANCE POOCK (Contralto).

For Oratorios, Ballads, &c., address, 4, Valentine Street, Norwich.

MADAME LEONORA POPLE (Contralto).

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Is open to engagements for Concerts, Oratorios, &c. Address, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MADAME ARNOLD POTTER (Contralto).

Sidney House, 257, Cambridge Road, E.

MISS JEANIE ROSSE (Contralto).

2, Westmoreland Road, Bayswater, W.

MISS SANDERSON (Contralto).

For Oratorios, Concerts, &c., address, Casson Gate, Rochdale.

MISS EDITH THAIRLWALL (Contralto)

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For Oratorios, Concerts, Teaching, &c., 5, Provost Road, N.W.

MISS TOMBLESON (Contralto).

For Ballad Concerts, Recitals, &c., Lymington Villa, Holly Park, New Southgate.

MISS COYTE TURNER (Contralto).

For Concerts, Oratorios, &c., address, 96, Tollington Park, London, N.

MISS CLARA WOLLASTON (Contralto)

(Pupil of J. B. Welch, Esq.).
24, King Edward Road, Hackney.

MISS ALICE WOLSTENHOLME (Contralto).

For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MR. VERNEY BINNS (Tenor).

Address, 65, King Cross Street, Halifax.

MR. CHARLES BREESE (Tenor).

For Oratorio, Ballad Concerts, &c., address, 4, William Street, Walsall.

MR. EDWIN BRYANT (Tenor),

30, Lady Margaret Road, N.W.

MR. SINCLAIR DUNN (Scottish Tenor).

For Oratorios, Concerts, and his English, Irish, and Scottish Entertainments, address, 11, Berners Street, W.

MR. JOHN M. HAYDEN (Tenor)

(Principal First Tenor of Salisbury Cathedral, &c.)
For disengaged dates in December, address, 20, New Street, Salisbury.

MR. WALTER HOWGATE (Principal Tenor).

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For Oratorios, &c., address, Highfield, Salisbury.
"Mr. Howgate, a painstaking and earnest artist, possessing a most excellent voice, sang with great taste."—*Salisbury Times*.

MR. J. MELLOR (Tenor).

Eccleshill, Bradford, Yorkshire.

MR. S. THORNBOROUGH (Tenor).

For Oratorios, Concerts, &c., address, 159, Plymouth Grove, Manchester; or, 27, Storey Square, Barrow-in-Furness.

MR. GEO. WADSWORTH (Tenor).
For Oratorios, Concerts, &c., address, 5, Wood Place,
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MR. FRANÇOIS E. CHOVEAUX (Baritone).
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Bronze and Silver Medalist, Certificate, and Evill Prize Holder of the
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For Oratorios, Concerts, &c., address, Cathedral, Wells.
"Mr. Asquith possesses a rich and powerful voice, which he uses
with great judgment."—*Gristol Times and Mirror*.

MR. JOHN BARTON (Bass Vocalist).
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For Oratorios, Concerts, & Concert Party, 194, Deritend, Birmingham.

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Telegraphic address, "Iolas, London."

MR. HENRY POPE (Bass),
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For Oratorio, Classical or Ballad Concerts, Dinners, &c., 39, Graham
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For Oratorios, Ballads, Répertoire, Terms, &c., from American
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Address, for Pupils and Engagements, 8, East Dulwich Grove, S.E.

MR. H. T. GEORGE-FORTESCUE (Violoncellist).
Address, 8, East Dulwich Grove, S.E.

MISS VINNIE BEAUMONT (Soprano), engaged:
November 4, Congleton ("May Queen"); 23, Bolton;
24, Rushden ("Acis and Galatea"); 25, Crewe ("Hymn of Praise");
December 10, Harrogate ("Messiah"); 17, Ayr, Scotland ("Judas");
18, Alloa, Scotland ("Judas"); 21, Glasgow; 25, Barnsley
("Messiah"); 29, Llanelly, Wales ("Creation"); 30, Chesterfield
("Creation"); January 7, Market Rasen ("Samson"); others being
arranged. Point House, Briggs, Lincolnshire.

MISS MADELINE HARDY (Soprano) is open to
ENGAGEMENTS, in Town and Country, for Oratorio,
Ballad and other Concerts. Engaged: December 1, City; 3, Stoke
Newington; 4, Brixton Hall; 8, Brockley ("Messiah"); 10, Prince's
Hall; 20, Athenaeum, Shepherd's Bush; 11, Bicester ("Samson");
18, Camberwell ("Messiah"). For terms, &c., address, 19, Park Cres-
cent, Stockwell, S.W.

MISS BESSIE HOLT, R.A.M. (Soprano). En-
gagements booked for December: Bacup, Rawtenstall, Lytham,
Preston, Burnley, Ilkerton, Manchester, Hebden Bridge, Halifax,
Blackpool, Sowerby Bridge. Others pending. Address, 128, Shelton
Terrace, Lower Broughton Road, Manchester.

MADAME LITA JARRATT (Soprano), of the
Birmingham Town Hall and Glasgow Choral Union Concerts.
Pupil of Mr. Wm. Shakespeare. Engaged: December 10, Melton
Mowbray ("Creation"); 15, Wellington ("Messiah"); 17, Horncastle;
19, Bolton ("Messiah"); 22, Briggs ("Creation"); several others pend-
ing. For terms, &c., address, 96, Dalberg Road, Brixton, S.W.

MISS JULIA JONES (Soprano) has removed to
4, St. Thomas's Road, Finsbury Park, N., where all communi-
cations respecting Oratorios, Concerts, &c., should be addressed.

MISS FANNIE SELLERS (Soprano), engaged:
November 28, Newcastle; December 9, Ashton-under-Lyne
(Ballads); 10, Beverley ("The Tournament"); 12, Colne; 15, Ashton-
under-Lyne ("Messiah"); 23, Cornholme ("Messiah"); March 6,
Preston. Others pending, for terms, &c. Address, Crag Cottage,
Knaresbro'

MADAME LAURA SMART (Soprano) requests
that all communications respecting Oratorio, Operatic Recital,
or Ballad Concerts, be addressed, 28, Grove End Road, London, N.W.,
or, 50, Church Street, Liverpool.

MADAME WILSON-OSMAN, engaged: Novem-
ber 12, Northfleet; 18, Wandsworth; 20, St. James's Hall;
21, Bristol; 24, Tulse Hill; 25, Ryde ("Creation"); 28, London;
December 1, Wallingford; 2, Reading; 8, Lavender Hill; 11, Hull
("King David"); 12, London; 14, London (Operatic); 15, Great
Grimby ("Acis and Galatea"); 16, London (Operatic); 18, St. James's
Hall; 22, Wandsworth; 29, Wolverhampton ("Elijah"). Address,
15, Granville Terrace, Child's Hill, N.W.

MADAME SAN CARLO (Mezzo-soprano), who
has studied for many years abroad under Italian masters. Pupil
also of Professor Golberg, R.A.M., desires ENGAGEMENTS for
Ballad or Sacred Concerts, Operettas, &c. Address, Mr. Stedman,
12, Berners Street, London, W.

MISS SELINA HALL (Contralto) is prepared
to accept ENGAGEMENTS for Oratorios, Miscellaneous Con-
certs, &c., 127, Westbourne Grove, Bayswater, W.

MISS HELEN LEE (Contralto), engaged:
December 5, 7, 8, 15; January 2, 4, 14, 16; February 1, 27;
March 1, 6, 15. Address, Messrs. Forsyth Bros., Music Publishers,
Manchester.

MADAME FLORENCE WINN (Contralto). For
Oratorio, Ballad, and Miscellaneous Concerts. Engagements
booked: "Messiah" (four times), "Samson," "Elijah" (twice),
"Athalie," "Judas," "Erl-King's Daughter," &c. For vacant dates,
address, 1, Hyde Park Mansions, N.W.

MR. E. DUNKERTON (Tenor), engaged:
Lincoln, December 1; St. Neot's ("Messiah"); 8, Melton
Mowbray ("Creation"); 10; Sheffield (Miscellaneous); 14; Tibshelf
(Ballads); 15; Brigg ("Creation"); 22; Market Rasen ("Samson");
Jan. 1, 1886; West Vale ("Creation"); 14. Address, Cathedral, Lincoln.

MR. HOLBERRY HAGYARD (Tenor), being in
direct communication with the best London and Provincial
Artists, can supply Concert Party when required. Engaged:
November 20, Birmingham Philharmonic Union ("Elijah"); 23, Can-
terbury (Ballads); 25, Crewe ("Hymn of Praise"); December 3,
Finsbury Choral Association ("Judas"); 4, Pimlico Rooms (Ballads);
10, Cambridge; 11, St. Ives (Selection); 14, Walsall ("Creation");
15, Oldham (Ballads); 16, Plymouth (Cowan's "Sleeping Beauty");
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31,
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1885.

HANDEL'S "MESSIAH."

ROBERT FRANZ has contributed so many original and beautiful gems to the realm of music, and has done such excellent service in editing and revising the works of other composers, that we naturally look for earnestness and truthfulness in all that he undertakes. It must, however, be confessed that in attempting to revise and restore Handel's "Messiah" he was ill-advised. The result, as seen in the full score he has published in Leipzig, exhibits a complete failure. From the eminence and reputation of Franz, this is a great misfortune, for many earnest musicians, who have no opportunity of thoroughly investigating the matter, will be ready to accept his version as a sure and reliable guide.

In a preface, Franz informs us that no authentic copy of the accompaniments added to Handel's "Messiah," by Mozart, is in existence, and that the first printed score in which they appear announced them as "after Mozart's arrangement"; it is probable that some of those accompaniments were the work of Adam Hiller, and that "these passages have given rise to dissenting opinions, as they contain unwarrantable alterations in *Handel's original parts, which should have remained absolutely intact.*"

The words here italicised would naturally lead us to expect nothing but the most absolute fidelity to the composer's original intentions in the new score, particularly as Franz further states that "it has long been my desire to do everything in my power to remove these defects, but it can easily be conceived that I was prevented by a natural diffidence from touching a work which, in spite of these imperfections, has received for nearly a century the warmest admiration of the musical public of Germany, England, and America. . . . Resolving finally to sacrifice my personal unwillingness, I began in the first place by discarding those passages which could not possibly be ascribed to Mozart's authorship. While thus discarding and altering I had to rely entirely on my own judgment, as Mozart's original manuscript score has totally disappeared. With the exception of the Aria 'If God be for us,' I declare emphatically that I assume the whole responsibility of such alterations and omissions. I have completed them in closest harmony with the original style of Handel." After this statement we look anxiously to see what material Franz had to enable him to accomplish such a serious and important task; he tells us his authorities were: "1. The score published by Breitkopf and Härtel. 2. The score published by Peters, of Leipzig. 3. The edition of the London Handel Society. 4. *Fac-simile* of the autograph score of 'The Messiah,' by Handel."

In reading this list we at once discover the reason why Franz has so signally failed; of the above-mentioned works the "*fac-simile*" of the autograph score of 'The Messiah,' by Handel, would naturally seem to be an authority above dispute, but unfortunately the so-called *fac-simile* is very imperfect; whether the printers were at great pains to remove all marks which were not to be found in ink in the original, or whether the photographic process was not capable of reproducing pencil marks, it is not possible to say; but the fact remains that many marks made in pencil by Handel himself are not shown, as, for instance, the elision of the sixth and ninth bars of the Symphony to "Ev'ry valley." Unfortu-

nately for Franz, his residence abroad prevented his comparing the *fac-simile* with the original, and still more unfortunately, he seems to have been ignorant of the existence of a manuscript of "The Messiah" partly in Handel's autograph and partly in the hand of his amanuensis, Smith. This manuscript known as the "Dublin" score was the one actually used by Handel in Dublin, and subsequently, when conducting the performances of "The Messiah." It contains, therefore, his revised and matured judgment, and must be accepted for performance in preference to the first score which he wrote in burning haste in twenty-five days. This Dublin copy which Handel used was succeeded by another, written by Smith. This is now preserved in the library at Hamburg. These are the authorities which should be consulted by any one desiring to give us Handel's text in its integrity, and it is much to be hoped that Dr. Chrystander will crown his Handelian labours by publishing a copy of "The Messiah" which will embody and show plainly all the revisions and alterations made by Handel himself. That he will do so, we are encouraged to hope, from the fact that he has so recently published a *fac-simile* of Handel's "Jephtha," which is apparently absolutely perfect.

The three scores of "The Messiah" were recently on loan at the Inventions Exhibition, thus affording an admirable opportunity for careful comparison, of which the writer of this article availed himself.

In England, where probably "The Messiah" is performed more often in one year than it has been in the whole 100 years in Germany, we have an unbroken tradition of Handel's manner of performing his Oratorio, and although we have since 1813 generally performed the work with Mozart's accompaniments, yet these have not been adopted in full; it has always been felt that in numerous instances Mozart's additions were not in sympathy with our Handel traditions. Take as instances the Overture and the Pastoral Symphony, which Franz prints with Mozart's additional accompaniments; by the omission of these at the repeats we get variety, and considerably more Handel.

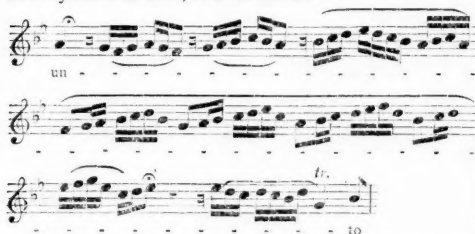
To "Comfort ye," Mozart added nothing. Franz adds clarinets and bassoons, not with advantage. It may be noted that these instruments are almost constantly added by Franz throughout the work, even where they were omitted by Mozart; the result is a monotony of colour.

Franz has made the mistake of assigning "But who may abide" to a bass voice, whereas Handel expressly composed it for a contralto, writing the part in the C alto clef. The "Dublin" score contains this Air in his own autograph, with the name of the singer, Guadagni. Handel did write an Air for bass to the same words, but discarded it. The Chorus "And he shall purify," Franz prints for soli voices, and adds clarinets.

The Recitatives in "The Messiah" were rarely written with orchestral accompaniments by Handel. He generally simply indicated the harmony by a figured bass, and tradition says he accompanied these on the "harpsichord," an instrument of very evanescent sound, and wholly without means of sustaining holding chords. Yet, notwithstanding this, Franz has put the String Quartet for these accompaniments in all cases with sustained chords. In some places the harmonies would have a distressing effect when heard with the voice part.

The Chorus "For unto us" Franz prints for solo voices to commence, and to sing all the passages with divisions or *floritura*. Why? Is it because of the supposed difficulty? Here, in England, our choirs never have any trouble in executing the whole movement, and always secure an immense effect.

The Air "Rejoice greatly" Mozart was content to score for strings only (Handel wrote only the first violin part), but Franz has added clarinets, bassoons, and horns, and, still more perversely, has composed a cadence for the end of the Air, made up out of certain Handel fragments. This cadence, set to the first syllable of *unto*, is as follows:—



The Recitative "Then shall the eyes" Franz gives to soprano, also the Air "He shall feed his flock," thus following the *fac-simile* of Handel's first score; but the composer's better judgment is to be found in his "Dublin" score, where the Recitative and Air are both transposed a fourth lower for an alto voice, the voice part being written in the proper C clef. Handel has written the names of two singers over "He shall feed"—Miss Frederick and Miss Young. The Air returns to B flat at "Come unto Him," and there Handel has written the name of Frasi as the singer. The Chorus "His yoke is easy," with the exception of the last eleven bars, Franz makes *soli*. To the Air "He was despised" Mozart added clarinets and bassoons, but these parts Franz has amplified and altered. In the twenty-seventh bar from the commencement Mozart had already committed a grievous outrage on Handel, who had most eloquently expressed intense grief by absolute silence. This stroke of genius Mozart spoilt by filling the heart-aching void with four chords of E flat on the wind instruments. Bad as this was, it can, at least, be said that the chords in themselves were simple, and the least obtrusive which could be found; but Franz has made matters worse by thrusting into the wind parts the short phrase which follows immediately afterwards in the voice at the words "He was despised"—a puerile bit of imitation one might expect to find in a schoolboy's exercise.

To the Chorus "And with His stripes" Franz has added clarinets and bassoons. Mozart was content to leave well alone, and let Handel speak for himself. The same may be said of the Chorus "He trusted in God"—in these and similar cases the filling up in Handel's day was allotted to the organ—Franz has printed an organ part, but of a very meagre description. The exquisite and touching Air "Behold, and see" Mozart left unaltered; Franz has spoilt it by adding clarinets and bassoons. These two numbers were written by Handel for a tenor voice, in the tenor C clef; Franz allots them to a soprano voice. So also the succeeding Recitative "He was cut off," and the Air "But thou didst not leave," written by Handel in the tenor clef for a tenor voice, are arbitrarily assigned to a soprano by Franz. Here a reference to the *fac-simile* score would have indicated the right course to pursue. Mozart gave the first Recitative and Air to the tenor, and the remainder to the soprano, possibly thinking the four numbers too fatiguing for one singer; but experience has shown that this is not the case, and the English (Handel) plan of a tenor singing the whole scene manifestly adds much to its consistency and completeness. To the Chorus "Let all the angels" Franz adds clarinets and bassoons; also to the Chorus "Let us break." In the Air "Thou shalt

break them," Mozart has in the thirty-eighth bar given a passage for the first violins a note too high, this error is reproduced by Franz; a reference to the *fac-simile* score would have prevented this. In the Air "The trumpet shall sound" Franz has adopted the shortened form given by Mozart in preference to that of Handel, in order to include the second part of the Air; by this curtailment Handel's trumpet part is reduced to insignificance, and is not by any means so acceptable to English audiences. It remains to be said that Franz includes in his score many of the numbers it is customary to omit in performance, some of which omissions are sanctioned by the usage of Handel himself. Nowadays we expect to get through a performance of "The Messiah" in about three hours. It is not possible to enter further into matters of minute detail, but enough has been said to show that Franz's score can never be accepted in England, and all will regret that so much preparation and painstaking has proved to be lost labour, or worse.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XVII.—SEBASTIAN BACH (concluded from page 696).

It has already appeared that Bach was no traveller. He never put his foot outside the frontiers of Germany, differing, in that respect, from his great contemporary, G. F. Handel, who early went down into Italy, to be largely influenced by the genius of that country's music. What changes might have come over Bach's style if, when young and impressionable, he had put himself in the same circumstances as Handel, can only be surmised. That the profound intellectuality of his music would have suffered we do not for a moment suppose. The nature of the man lay there, and was strong and sturdy enough for any amount of resistance. But it is probable that he would have paid the sincerest flattery to the beauty and vocal quality of Italian song by imitating it, as Handel did. In his later days he was very fond of what he called the "pretty tunes," and his acquaintance with the music of Vivaldi came to be as great, or perhaps greater, than that of any contemporary German. It is useless, however, to speculate. Bach, as we have said, remained at home all his life, keeping unimpaired the pure Teutonic quality of his art. As years rolled on, he became more and more disinclined to leave the shelter of his own roof. He went, on rare occasions, to Dresden during the Leipzig period, and once visited his native Thuringia. Erfurt, the frequent rendezvous of the Bach family, also received him, and in May, 1747, he made a memorable journey to Berlin, where his son, Emanuel, was Capellmeister and accompanist to Frederic the Great. The story of Bach's interview with the flute-playing monarch has often been told, on the authority of Emanuel and also of Friedemann, who accompanied his father. It runs thus:—

"Just as the King was about to perform his flute solo (at the usual Palace Concert), a list was brought to him of the various strangers who had that day arrived. With his flute still in one hand, he glanced through the paper; he turned to the assembled band, saying, with some excitement, 'Gentlemen, old Bach has come!' His flute was laid aside, and Bach sent for at once to come to the château. He had put up at Emanuel's house, and was not even allowed time to assume his black Court dress; he had to appear at once in his travelling costume, just as he was. Friedemann tells us that his father, having apologised somewhat at length for the deficiencies in his dress, the King bade him make no

excuses, and that then a conversation began between the King and the artist."

The story reads well; but no more than to a sapper is anything sacred to the cold-blooded modern historian, who makes fables of our most cherished traditions. Spitta says that it is an open question whether Friedemann did not draw upon his imagination for some of his facts, and quotes *Spener's Zeitung*, a newspaper of the period, in which, under date May 11, 1747, the following paragraph may be read:—

"His Majesty was informed that Capellmeister Bach had arrived in Potsdam, and that he was in the King's ante-chamber, waiting his Majesty's gracious permission to enter and hear the music. His Majesty at once commanded that he should be admitted."

With all deference to Herr Spitta, we do not see that the newspaper paragraph affects the credibility of Friedemann's story. It might even be incorporated therewith, and make a consistent whole. The reporter concerned himself only with Bach's introduction to the King, which came fairly within the range of a Court Circular. The incident of the Concert may have been known to him, but it was as much as his ears were worth to publish it, for Frederic had a short and sharp method with the dealers in tittle-tattle. We see no reason, therefore, to reject the long-accepted narrative, or to question the truthfulness of Bach's sons. That the King desired Bach to try the Silbermann pianofortes then and there, and, on the next evening, asked him to extemporise a six-part fugue, which he did with perfect success, must be accepted with the rest of the narrative. But while the old musician astonished his auditors, he scarcely pleased himself. From his own point of view he might have treated the theme better, and, in fact, did so at leisure, dealing with it in the form of a fugue in three parts, and one in six, eight canons, a fugue with answer on the fifth in canon form, a sonata in four movements, and a two-part canon over a free *basso continuo*. These works he had engraved, and, as a "Musical Offering," dedicated them to Frederic in the following terms:—

"Most Gracious King:

"I herewith dedicate to your Majesty, with the deepest submission, a musical offering, of which the noblest portion is the work of your Majesty's illustrious hand. It is with reverential satisfaction that I now remember your Majesty's very special Royal favour, when, sometime since, during my stay in Potsdam, your Majesty condescended to play the theme for a fugue to me on the clavier, and at the same time graciously commanded me to work it out then and there in the Royal presence. It was my humble duty to obey your Majesty's command. But I immediately perceived that, for lack of due preparation, the performance was not so successful as so excellent a theme required. I accordingly determined, and at once set to work to treat this really Royal theme more perfectly, and then to make it known to the world. This undertaking I have now carried out to the best of my ability, and it has no end in view but this very blameless one—to exalt, though in only a trifling matter, the fame of a monarch, whose greatness and power must be admired and respected by all, and particularly in music as in all the other sciences of war and peace. I make so bold, therefore, as to add this most humble petition—that your Majesty will condescend to grant this present little work a gracious reception, and to continue to vouchsafe your gracious favours to your Majesty's most humble, obedient servant,—THE AUTHOR.—Leipzig, July 7, 1747."

Frederic must have been highly pleased with the compliment thus paid to him. He was a genuine admirer of Bach's talent, and probably saw in the "Musikalisches Opfer" an act of homage as welcome as any ever paid to him by persons of his own rank.

On returning to Leipzig from Berlin, the master resumed his quiet life, and it does not appear that he left home at all during the three years that remained to him of his career.

These last days were agitated, if not embittered, by an angry controversy into which Bach was drawn by exalted ideas of his art. If truth must be told, he was rarely out of "hot water" long together. Even while the Ernesti quarrel was going on, he fought another enemy by deputy. This person—Johann Adolph Scheibe—is described as "a young man of knowledge and acumen, and a talented writer, but only a second-rate practical musician." He competed on one occasion for the organist's place at St. Nicholas, but failed, and ever afterwards persecuted Bach as the cause of his non-success, using for that purpose the columns of his own journal, *Critische Musikus*. This began, as far back as 1737, with an anonymous letter finding fault with Bach's compositions "for their lack of natural grace and pleasing character, for a turgid and confused style, and an extravagant display of learned art." The master appears to have taken no notice of this, so, a year later, Scheibe returned to the charge, saying, amongst other things: "Bach's church pieces are constantly more artificial and tedious, and by no means so full of impressive conviction or of such intellectual reflection as the works of Telemann and Graun." Bach took offence at this criticism, and, it is said, aimed an indirect blow at his assailant by representing him as Midas in the Cantata "The strife between Phœbus and Pan." But having Ernesti on his hands, he held back from a paper war, which he could the more afford to do because Birnbaum, one of his friends, and a professor at the University, took up the cudgels on his behalf. Scheibe and Birnbaum then had a lively and prolonged passage of arms, in which the aggressor was vanquished, as he afterwards confessed. With this, however, we have no concern.

The affair before alluded to as having agitated Bach's last days originated in a quarrel between a Cantor and a Rector, similar to that in which he himself engaged with Ernesti. Doles was the Cantor, Biedermann, a very learned person, the Rector, and Freiburg the place. When, in 1748, the Peace of Westphalia was signed, Biedermann determined to celebrate it by a *Singspiel*, words by Enderlein, a blind poet, music by Doles. The *Singspiel*, played for several days running in the Kaufhaus, proved a great success, and so much increased the influence and importance of Doles that the Rector became jealous. He even went so far as to attack music in his next report, asserting that the over-much practice of it is apt to lead the young astray into a life of dissipation, and going on to name certain persons of unsavoury reputation who, in former times, had devoted themselves to the art. He quoted Horace, who puts musicians on a par with quacks and beggarly priests; declared that the early Christians excluded them from their religious meetings, only allowing them to take the sacrament once a year, and so on. This tirade naturally excited much sensation, and brought down upon its author's head the just anger of the whole musical community. Biedermann was promptly set upon by Mattheson and others; then people who sympathised with the Rector joined in, and so the wordy war went on. Bach, impulsive as ever, and more than ever jealous for his beloved art, keenly felt the injustice of Biedermann's language,

under which it was impossible to remain passive. He, therefore, sent the Rector's pamphlet to his friend Schröter, at Nordhausen, asking him to write a reply. Schröter consented, and forwarded the MS. to Bach, who was so pleased with it, that immediate steps were taken to put it in print. In a letter to Einicke, the master wrote: "Schröter's review is well done and quite to my taste, and will shortly appear in print. Herr Mattheson's 'Mithridates' has caused a very violent commotion, as has been told me on trustworthy testimony. If yet some other refutations should follow, as I suspect, I make no doubt that the author's (Biedermann's) ears will be purged, and made more apt to hear music." Schröter's reply was entrusted by Bach for printing to a person who thought he could improve it. The tone of the article was not bitter enough for his taste, and he took the liberty of pouring in the required amount of gall, saying, amongst other things, that Biedermann was better acquainted with the writings of the heathen than with the word of God. When Schröter saw this amended version he naturally became very angry, and loud in his remonstrances. On his part, Bach wrote to Einicke: "Pray make my compliments to Herr Schröter till I am able to write to him, and I will then excuse myself with regard to the alterations in his review, though, in fact, I am not to blame in the matter at all, they are solely attributable to the person to whom I entrusted it to print." Schröter, however, continued to hold Bach responsible—with very good reason—and insisted upon a public explanation and apology. The rupture remained unhealed till Bach's death.

Meanwhile Bach retaliated upon Biedermann in precisely the fashion he adopted when Scheibe troubled him. That is to say, he had his "Strife between Phœbus and Pan" performed with sundry *apropos* alterations. One of the changes made is adduced by Spitta, according to whom the lines—

"And now, Apollo, strike the lyre again,
For naught is sweeter than thy soothing strain,"

were suppressed in favour of

"Now strike the lyre with redoubled power,
Storm like Hortentius, like Orbilius roar."

This was a hit at both Rectors, Ernesti and Biedermann; Orbilius—the schoolmaster in Horace—representing the latter, and Hortentius, Cicero's rival, the former. Biedermann's temper was not improved in consequence. He even talked about "the stupid lies proceeding from that foul Bach"—at which we can imagine the Leipzig Cantor smiling complacently, assured that his satirical shaft had gone home. Nevertheless, it is to be regretted that Bach's last days were thrown into a turmoil by a stupid and unprofitable controversy. He should have kept his hands out of the puddle. But he did not, and in that he did not we have another proof of his combative nature, as well as of his jealousy on behalf of music.

All this time the master's end was rapidly approaching. But it did not find him unpreparing. While immersed in the affairs of the world, and, as we have seen, quite ready to lay about him for the cause that seemed right, he had an inner life which was calm and assured. Inborn, natural piety has been claimed for him, and must, we think, be allowed. In point of morals he led a blameless life. No enemy could find a joint in his armour there, and it seems equally clear that his Christian faith was firm and sound. The catalogue of his library makes the fact pretty clear that religious books were his favourite reading. It includes eighty-three volumes of that class, among them being two complete editions of Luther's works, sundry controversial

books of the Reformation period, and books of sermons, including one of Tauler, the Dominican mystic. The German Pietists were also well represented in the library, which was that of a man sufficiently interested in religious questions to look at them from various points of view. As to Bach's knowledge of the Bible, Spitta says:—"We see from his owning Bunting's 'Itinerarium Sacre Scripturae' that he must have tried to realise the Bible history as vividly and as picturesquely as possible. In this Itinerary all the travels of the Patriarchs, Judges, Kings, Prophets, Princes and their peoples, of Joseph and the Virgin Mary, of the Wise Men from the East, Christ and His Apostles, were traced out and estimated in German miles; it also contains a full description of all countries and towns mentioned in the Bible. Judge as we may of the scientific value of such a work, it is, at any rate, an evidence that Bach did not regard his Bible merely as a repertory of texts for lyric verses, or even for dogmatic argument, but that he tried to make himself familiar with it in every sense." It is surely not rash to infer, from the general tone of available evidence, that Bach awaited his end with the calmness of a man fortified by religious faith.

Very little is known of Bach's last illness and the circumstances of his death; all the information collected by painstaking Spitta being conveyed in a single paragraph. His sight had for some time been gradually failing through over use, and became so bad in the winter of 1749-50 that Bach determined to seek the advice of an English oculist then resident in Leipzig. By this person two operations were performed, both of which failed, and the patient then became totally blind. Unhappily, even worse consequences resulted. The doctors of that day practised "heroic" treatment, and such was the strength of the drugs prescribed for Bach that his superb constitution broke down under them. The first breach in the fortress of life was thus made, and, as is often the case in like circumstances, surrender promptly followed. On July 18, 1750, the patient suddenly recovered his sight, and looked again on the world which he thought was never more to be visible. We can imagine the joy this event caused in the Cantor's house. It opened up a renewed future, into which Bach gazed, perhaps, with dreams of fresh achievement. Alas! it was only the "lightening before death." A few hours later apoplexy struck the master a mortal blow, and for ten days he lay helpless and in a high fever. Yet even that time, under those circumstances, was not wasted. He had been desirous of amending and perfecting an organ choral written some years before, and entitled "Lord, when we are in direst need." Thoughts of this work came to him on the death-bed, and he could not rest till the completion of his idea. Calling his son-in-law, Altnikol, he dictated the necessary changes, and then, with touching piety, altered the name of the choral to "Before Thy throne with this I come." So was his final effort devoted to the cause of religion, and at a quarter to nine o'clock in the evening of July 28, 1750, he departed to receive the reward of his labours, in presence of his wife and daughters, of his son, Christian, of Altnikol, and a pupil, Müthel.

The mortal remains of the illustrious master were interred on July 31, in the graveyard of St. John's Church, near the then existing city wall. Unhappily, the exact spot cannot now be ascertained, a roadway having been made through the enclosure, but it is supposed to be not far from the site of the present monument. All the scholars of St. Thomas followed their Cantor to the grave, and at a service subsequently held in the church the preacher announced: "The very worthy and venerable Herr Johann Sebastian

Bach, Hof-Componist to his Kingly Majesty of Poland, and Electoral and Serene Highness of Saxony, Capellmeister to his Highness the Prince of Anhalt-Cöthen, and Cantor to the school of St. Thomas in this town, having fallen calmly and blessedly asleep in God, in St. Thomas's churchyard, his body has this day, in accordance with Christian usage, been consigned to the earth." Record of the master's death may still be seen in the town registers. One reads, "1750, Friday, July 31, a man died aged 67, Herr Johann Sebastian Bach, Cantor of the Thomasschule, 4 children. Fees 2 thalers 14 groschen." Another, in the town library is worded thus: "A man, 67 years, Herr Johann Sebastian Bach, Capellmeister and Cantor to the school of St. Thomas, died at the school, and was buried, with a hearse, July 30 (*sic*), 1750." The words "with a hearse" are significant, the vehicle in question being used only at the funerals of distinguished persons. Bach's death does not appear to have disturbed the current of Leipzig life. The Musical Union performed a mourning ode; Telemann wrote a sonnet, and the deceased musician's colleague, Krieger, celebrated him in a eulogium. As for the Town Council, whom Bach once fought so stoutly, their Magnificencies remarked, when next they met, that "the School needed a Cantor, and not a Capellmeister," and that "Herr Bach had been a great musician, but not a schoolmaster"—which, indeed, was perfectly true.

It is strange that so thoughtful a man as Bach made no will. Exemplary in every family relationship, he yet neglected to guard against a possible source of trouble, after his death, to those he loved best. As a matter of fact, some difficulties did arise about the disposal of the master's little property. The eldest sons came down upon their father's musical library like hungry wolves, and swept away the greater portion of it, including his precious manuscripts, which speedily became dispersed. An inventory of the remaining goods and chattels is still in existence and helps us to see into the great man's modest home with some measure of clearness. Note is also taken of his property in scrip and cash, from which we learn that he had a share in a mine, valued at 60 thalers; three bonds worth 65 thalers, coin to the amount of 231 thalers, and medals, tokens, &c., estimated at 25 thalers. His silver plate and kindred objects is valued at 251 thalers. Among the articles specified are two pairs of candlesticks, four snuff boxes, two gold rings, coffee and tea-pots, and nine drinking cups. The musical instruments, nineteen in number, are set down as worth 371 thalers. They comprise five clavichords, two lute-harpsichords, a Stainer violin, an ordinary violin, and a piccolo violin, three violas, a small bass viol, two violoncellos, a viola da gamba, a lute, and a little spinet. The articles in white metal, dishes, jugs, &c., are set down at 9 thalers, those in copper and pinchbeck, including three coffee-pots, two kettles, and three pairs of candlesticks, at 7 thalers, while the dead master's clothes and personal sundries are estimated to be worth 33 thalers. They include a silver court sword, a silver mounted walking stick, a pair of silver shoe buckles, a silk coat "somewhat worn," a mourning cloak, and a cloth coat. There are also eleven surplices not valued because they were "at the wash." It is clear that only a part of the house furniture went into the inventory—to wit, a chest of drawers, two linen presses, a dozen black leather chairs and six others, a writing table with drawers, six tables, and seven wooden bedsteads. These were valued at 29 thalers. The library is carefully catalogued, and comprises seventy-four volumes, all on theological subjects, and, therefore, probably a selection only. They are set down as worth 38

thalers. The estimate of the entire property is 1,158 thalers 16 groschen—an amount which represents a much larger sum in present currency. From these interesting particulars we can gather that Bach lived in a state of modest dignity becoming his position. His household was that of a well-to-do burgher of the day—one able to afford more than necessities, and to keep up a certain amount of hospitable state.

The property was divided amongst the widow and children, according to the terms of a deed still existing in the Leipzig archives. From it we gather that of the shares, bonds, and cash, the widow took a third, the remainder going to the children in equal portions. Unfortunately the debtors on two of the bonds are described as "not to be found." The ready money went to the payment of outstanding debts. Concerning the plate, &c., we read:—"In the interest, and with the consent of all concerned, the agate snuff-box, mounted in gold, is for the present withdrawn from among the valuables specified in Cap. V. and valued at 40 thalers, partly because it is a piece of property fit only for the collector and connoisseur, and partly because it is too valuable to be assigned by lot to either of the children, and until a purchaser can be found it is left in care of the widow." The document then refers to the musical instruments:—"The instruments specified under Cap. VI. (as they cannot be divided and as no purchaser offers) are also set aside, with the hope that they may be sold before Easter. . . But because Herr Joh. Christian Bach, the youngest son of the deceased, had received from his father during his lifetime three claviers with pedal, these have not been included in the specification, since he declares them to have been given to him as a present, and has brought witnesses to that effect, the widow and Herr Altnikol and Herr Hesemann having known of it. The guardian, however, finds something suspicious in the matter, as do also the children of the first marriage, but they refrain from urging their objections, and, on the contrary, the widow, the other heirs, and their representatives acknowledge and admit the gift." The court sword was taken by Friedemann, who paid for it, and the linen, "by the unanimous consent of the seniors," went to the children under age. All the rest was disposed of in accordance with the rule giving the widow her third, and the children the remainder in equal parts.

It is much to be regretted that Bach's widow ultimately fell into poverty. As early as 1752, two years after her husband's death, she was selling musical relics, and receiving relief from the town. The obvious inference is that the children refused to help her. Some of them could have done so, and respect for their father's memory might have extended filial duty even to a step-mother. Poor Anna Magdalena lived till February 27, 1760, and then died in an almshouse. The place of her burial remains undiscovered, but it appears that "a quarter of the school"—her great husband's school—followed her remains to the grave.

But worse than the neglect of Bach's widow was the indifference shown by Germany to his music. Very soon after the illustrious master's death, his countrymen seem to have forgotten that he ever lived and worked among them. The whole land passed under the influence of Italian art and of German art Italianised. So it remained till Beethoven came and aroused in his countrymen a sense of their nationality in music. Then the old master was remembered, and one of his daughters—the youngest child, Regina Johanna—lived to see the dawn for her father of an endless day of fame and honour.

THE EFFECT OF THE FUGAL IMPULSE UPON MUSIC:

BEING AN EXAMINATION OF THE SPIRIT AND TENDENCY OF CERTAIN PHASES IN THE DEVELOPMENT OF MUSICAL FORM

By JOSEPH GODDARD.

(Continued from page 652.)

It is both interesting and instructive to trace, in the classical instrumental movement, features of development having their prototypes in the choral structure. A feature of development common to the instrumental movement and the choral structure is the repetition of fragments of the subject. The following examples in these two different styles of music involve this feature of development:—

No. 1.

BEETHOVEN.



Soprano part.

HANDEL.



Another feature of the instrumental movement having its prototype in the choral structure, is the florid development of the subject. The prototype of this is the *roulade* of the chorus—

EXAMPLE I.

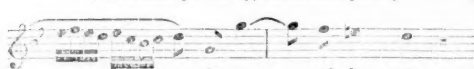
No. 2.

Subject.

Florid development.



And He shall pu - ri - fy, and He shall pu - ri - fy



EXAMPLE II.

BEETHOVEN.

No. 3.

Subject.

Florid development.



Florid development.



This form of development—the *roulade*—aided greatly the elaboration of choral music. It enabled the chorus to embrace a larger range of degrees of rapidity than would have been otherwise possible. A new melodic and rhythmic factor was thus available for purposes of construction—a factor of which Handel made important use.

Thematic treatment may be said to embrace all the various principles and modes of effect that have become unfolded in vocal music, and to re-present them in a larger combinative form, animated by a more comprehensive, if less definite, spirit. Thus the

Symphony of Beethoven contains examples of the choral style in plain harmony, of imitative effect, of melody and accompaniment, of subject and free counterpoint, and of counter-melodic effect. But the particular applications of these principles are no longer necessarily confined to vocal range, or to the character or number of vocal partitions. The voices are the various instruments of the orchestra, and the constituent passages are correspondingly numerous and varied in character. From these circumstances it follows that we have, in the modern instrumental movement, some passages based upon vocal music, with a peculiar vocal melody; others having their prototypes in the accompaniment of vocal music, whilst the effect of rhythm has also greatly increased scope. There is thus not only a travelling further into the pure sound-world, but the stranger effects being combined and arranged on principles gathered from the vocal domain, the result has a certain *dialectic* character, with expression partly partaking of human utterance, partly of the unsentient world, and which is partly mystic. Thus the method of the modern tone-poet, like that of the primal priest, is anthropomorphic—he projects his shadows upon the tone-world as did the early priest of nature upon the then strange world of phenomena, giving to mystic echoes a likeness of human utterance, as dawning intelligence gave a human character to the then strange sounds and forms of nature. Beethoven is the greatest of those who have supplied to this broader combinative form—this larger assemblage of parts—matter adequate for its utterance. This he does mainly through his power of creating *subject*. It is because there is in the Beethoven subject, on the one hand, the deep note of human feeling—the echo of the heart—and, on the other hand, that note of something elevated—mysterious—vague—which seems the echo of outspreading nature upon the solitary mind, that it has power to so invest this large form of composition—which can only speak in wordless melody or the still stranger accents of wordless rhythm—as to produce an impression powerful and serious in the highest degree.

In Beethoven the great school of symphony attains its zenith. In musical art, as we shall again have occasion to point out, progress, after a certain development is attained, cannot be carried on except through change of style. In the short instrumental movement which opens M. Gounod's "Redemption," there is the sign of a change of style; though whether development will go further in this direction is quite uncertain. The style suggested—for it is not a matured style—to distinguish it from the *dialectic* style of the symphonists, may be described as a style of graphic presentation. Thematic treatment is absent, but there is new harmonic effect. It would appear that the composer does not express himself gradually by the succession and changing relations of themes having intrinsic beauty, but more immediately, by general effect. It is as if sound were re-presented in primal vagueness, and massiveness, and breathing primal freshness.*

THE STYLE OF RICHARD WAGNER.

Recently the music of Richard Wagner has much exercised the musical mind. In this music there is no important addition to those principles of construction which we have reviewed. The capital point in Wagner is a new application of music to the dramatic occasion. Whereas, in the case of conventional opera, the poetic environment of the dramatic incident is scanty in the extreme, in the case of Wagnerian

* It is to be remembered that this movement is representative of chaos. It is described by the present writer in "A study of M. Gounod's 'Redemption'."

drama it is rich to exuberance; and whilst, in the case of conventional opera, the music at certain points of the subject broadens into developed forms of composition, in the Wagnerian drama it does not, but only serves to keep pace with that profuse poetic outflow, which is never arrested for the sake of musical development, and of which the attending music—speaking principally through the orchestra—is restricted to reflect the surface expression. The result is, on the musical side, a flow of nervous, changing effect, not differing from other music in its smaller divisions, but, in its wholeness, differing from ordinary operatic music in having no *broad unity*—in Wagnerian drama, as in the case of the ancient Greek tragedies and epic poems, the broad unity being given by the poetry.

We are not concerned to endeavour to strike the accurate balance of advantage between these two methods. It is obvious that certain advantages attend each. That the presence of formal constructions in an opera is highly effective at certain culminating points, where there may be a pause in the development of the plot—a pause, perhaps, necessary for the full realisation of the situation—cannot be gainsaid. On the other hand, in the case of dialogue, the Wagnerian method gives immensely increased scope for poetic fulness and dramatic force. One instance of this is the protracted dialogue—exuberant in natural suggesting, fraught with primal force and freshness—between *Siegfried* and *Sieglinde*, in the first act of "The Walkyrie."

In the one method, music is the formative element in the general effect; in the other, poetry. The question here suggests itself, whether it is necessary to pursue one method throughout a work, to the total exclusion of the other? In discussion of this subject much is apt to be said as to which method is the more natural. But the test of nature is not always to the point. Where a reflection of nature is suggested, and no art-effect is gained by that reflection not being absolutely true, the test of nature is to the point; but where special effect is gained by departure from the natural, it is not. By natural we now mean the every-day aspect of the world of nature and man. The natural may, in certain circumstances, be more appropriate and powerful for art impressure than anything else. But dominant and fundamental as the natural may be in art, it is still, in art, only a factor. Art is a *new world* in which, as we have stated elsewhere, the sternest realities, as well as the softest visions of the world of daily life, are but materials of a recreation by man for the gratification of his fuller sympathies—the expression of his fuller nature.

The well-known peculiarity of Wagner's musical method, of using *representative themes*, does not appear to us a remarkable discovery, whoever may have made it. The deliberate and laborious musical ticketing of all the important characters and objects in a drama reminds us (as does the introduction of a question, obviously for the sake of the interrogatory form, in the text of certain double choruses of J. S. Bach) of that combined naïveté and platitude to which Matthew Arnold alludes as inextricably mingled with the great elements in the German mind. The themes themselves with their *entourage*—that is to say, the special application of this method—makes all the difference. As employed by Wagner, we feel bound to say that this practice is shown to be consistent with effect strong and dignified. Further, one result of it is to remind the listener—if a reminder should be necessary—of that ever close coincidence between change of idea in the text and of expression in the music, which is the leading principle of Wagner's art.

As regards musical procedure, Wagner departs from the principles of his foregoers in one respect, and this departure is a consequence of the strict use

of representative themes. He bends the two modes of construction—fugal effect and counter-melodic effect—to his reigning dramatic purpose. Fugal effect is, as we have seen, a form of development—the perfection of this style being an even, well rounded general effect composed of clear themes. Counter-melodic effect is a riper form of development, the principle of which is *mutual enhancement* of the constituent themes. Now Wagner uses both these modes of construction, for neither the sake of well-rounded general effect nor for mutual enhancement of themes, but for a purely dramatic purpose.

The following is an effect of imitation, typifying the emotional union of *Siegfried* and *Sieglinde*. It forms portion of the treatment of the dialogue to which we have referred—



The following may be regarded as an example of thematic combination, prompted not by a melodic impulse, and aiming at the enhancement of both themes, but prompted by a dramatic purpose, the themes being arbitrarily associated—



Wagner thus initiates a principle of thematic combination which differs both from that governing the fugue writers and from that animating the symphonists. In the case of both these, the development is, as we have shown, governed by a purely musical feeling; but in Wagner it is dominated by an outer dramatic exigency.

Wagner's pure literary work as a librettist is as important, if it does not outshine, his work as a composer. He has raised the literary basis of opera to the high poetic level. His "Nibelungen Ring" teems with powerful examples of both epic and romantic poetry. Whilst fraught largely with myth and fantasy, it is still, through the very genuineness and power of its poetic inspiration, redolent of nature. The imaginativeness being that of the true poet, the whole creation throbs strongly with life. Thus, in the case of the characters, notwithstanding they are ultra-human, they are felt as strongly human. Unlike most conceptions of the supernatural, their largeness gives fuller life. Notwithstanding *Brannhilde* rides through the clouds, the very poetic force of her conception endues her with the "clay that burns," the "colour that changes."

Let us now review briefly the progress of that impulse which, aiming first at compound melody, led to the fugue; afterwards to the great vocal constructions based upon the fugue; and which, as one of the elements of thematic treatment, is connected with the principle of development which prevails in the great instrumental works of the modern period.

The first impulse is melodic—the impulse toward compound melodic effect. This leads in time to the production of the inchoate harmonic mass. Melodic effect, which in compound form was the original aim, becomes now lost. Rhythm is, however, developed. Subsequently clear harmonic form becomes differen-

tiated, and chords are applied to melody. The Lutheran chant exhibits this advance, the polyphonal impulse, of which the principle is even melodic value of the parts, being in this direction exhausted. Subsequently the importance of the chord of the dominant seventh in the harmonic enchainment of the scale is recognised.

The results of this general development so far, are to add depth and colour to the melodic design by means of harmony; and to extend its scope, and increase its perspicuity principally by means of the chord of the dominant seventh. In the field of fugal elaboration the themes are now clearer, whilst the definite harmonic progression which their enweavement involves, supplies to the mind a sense of fundamental order.

The next important step is the art of accompaniment. Out of the cultivation of this art arose the great principle of construction—"counter-melodic effect"—i.e., true melody subordinate to a leading theme, and involving clear harmonic progression. This is still a living principle of construction, and operates largely in the works of Wagner and Gounod. In this effect we have the old polyphonal impulse living again, but in a clearer atmosphere, being shaped by a keener melodic sense, and in what we may term the light of harmonic law.

The first lesson to be learned from this review is the importance of *subject, theme, or melodic outline*. The desire to consummate compound melodic outline led to the accumulation of experiences, amidst which harmonic effect was discovered. Subsequently the influence of harmony was felt mainly in three ways: First, in deepening the effect of melody; secondly, in rendering its design clear; and, thirdly, in extending the scope of this design. The leading part played by *theme* in musical development, is betrayed by the fact that if we glance broadly along this path up to Beethoven the following three phases in the relation of theme and its treatment are observable. First, the phase where the treatment obscures the theme: this phase occurs in the early fugal period; secondly, the phase where the enweavement of the themes, though complex, is felt to involve an underlying order: this occurs in the period of clear tonality following upon the discovery of the chord of the dominant seventh; thirdly, the phase where the treatment not merely renders the subject clear—not merely imbues it with colour and gives to it depth—but *calls out of it a stream of new effect*. This is connected with the discovery of "thematic treatment," with the modern development of instrumental music, and occurs in the period ushered in by Haydn, and marked by the figure of Beethoven.

Thus melody is, in the end, exalted by that which it unfolded; it may be said to have *led to its own environment and higher display*; or we may state the same truth in another way by saying, that melody is the first sign of that musical feeling of which combinative form is the fuller expression.

As showing the leading part played by *theme* in musical sensation, we may here repeat a fact already referred to—viz., that the enjoyment of regular harmony is peculiarly intense when the outline involved by some one *part* is kept before the attention; it is as it affects outline, that the power of regular harmony is most keenly felt. It has also been pointed out by Mr. Gurney, that whatever may be the effect of certain harmonic changes in themselves, they acquire inordinately increased expression when applied at certain points of a melody. The fact that some harmonic effects generally felt as peculiar to modern

music, are the result not of new combinations but of new applications of old ones, also testifies to this general truth—viz., that the power of harmony depends largely upon its organic connection with melody, that it is realised as a *quality of melodic form*. The progressions of the chord of the tonic to the chord of the subdominant, and *vice versa*, are old progressions, but these progressions with the chords in the following positions produce effects which are modern in character—



Again, the first of these progressions occurs between the second and third bars of the following example; the effect is not only modern, but has a peculiar freshness—



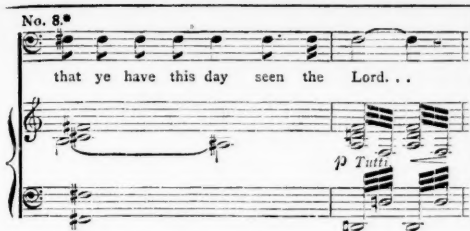
The leading part played by *subject* is further pointed to by the fact that the two composers who, in different styles and at different periods, unfolded the greatest poetic power in works of highly combinative form—viz., Handel and Beethoven, are both remarkable for their subjects.

Thus when we view the general progress of musical development we see how large is the part in this progress which is played by *theme*. We also see that throughout particular compositions, as well as in particular effects, *theme* does not always occupy the leading position, but that sometimes rhythmic design and sometimes harmonic effect occupies this position.

In Handel's "Hailstone" chorus the *likeness of human enunciation* involving antiphonal effect, is the principal element. At a culminating point in Mendelssohn's chorus "Thanks be to God," the leading element is harmonic change, notwithstanding there are also strong effects of accentuation.*

We have seen further, that the element of *harmonic change*, besides appearing in such circumstances as the above—i.e., in connection with melodic or rhythmic effect—may alone involve a certain subtle form, and of itself unfold expression. We have already alluded to an example of this in the music to the words "He was bruised for our iniquities," in "The Messiah." The peroration of Haydn's chorus "The Heavens are telling the glory of God," is also made up virtually of harmonic change. Yet even in these cases an inflected outline is observable, although it does not rise to importance. But M. Gounod in "The Redemption" has eliminated entirely the thematic element and relied for expression upon pure harmonic change in the form of accompaniment to a reiterated note—

* See example No. 2, p. 690. The harmonic change referred to occurs to the word "above."



These examples and all they involve do not weaken the lesson of the leading nature of theme, which we draw from the general progress of music; but they re-impress the truth that, in practice and experiment aided by the originating power of genius, new regions of effect are entered—new powers of expression acquired.

Another fact here suggests itself. Notwithstanding the continuous and varied growth of musical effect, the great wave of emotion produced by music is not increased proportionately. In a foregoing page we alluded to the fact that when the fundamental elements of effect are once arrived at, nothing but idea is really essential for the attainment by art of its highest reach. A likeness of this property of the art—emotion, of attaining a defined zenith of force beyond which it cannot rise—is to be found in the influence of external nature upon the poetic idiosyncrasy. The simplest natural effect may prove sometimes virtually as potent to stir emotion as the most elaborate. A spray of the hedge-row, a gleam of the splendour of light, may lift the wave of poetic rapture to its bounds. Larger display may arouse a more massive sensation, but need not necessarily raise feeling to a higher level. In the simplest natural beauty there is evidenced the majesty of phenomena—the sign of the Inscrutable. Such an effect serves to define quite clearly the gulf between our powers and a power without—to imbue the sense of that infinity which is around and beyond us—and to drive multitudinous feelings into one wave of awe and homage. It is difficult not to imagine that this feeling entered into the primal religious emotion. If, however, religion had not its source in this sentiment, was not bodied forth by it, this feeling has nevertheless breathed into religion much that is elevated in its spirit. It is a feeling akin to this that is imbued by great art; and it may be, because great art has so frequently the note of this feeling, that throughout the steep and irregular ascent of its progress, its emotional influence is so *uniform* as to force and elevation.

In the case of musical art, we cannot say that its slighter effects are virtually as potent to raise this large feeling as grander displays. The smaller creations in music, however beautiful they may be, we accept as simple products of human volition; but in the case of the larger inspirations, an *outer* power seems to be brought to bear upon us, and we seem here also to meet with the majesty of phenomena—to have the sense of a beauty and a power mysterious, solemn, and infinite. These remarks may contain some explanation of the fact that, in contemplating the influence of the great spirits of musical art, we cannot say that the last stirs the nature more strongly than the first.

We may form an image of this high unity in the spirit of musical art if we compare the great composers to successive workers upon a Cathedral, the

rearing of which extends over generations. The handiwork of the early workers differs from that of their successors, and this again differs from that of still later labourers. Yet, though the achievement of each era varies according to the special taste which circumstances in each case set, and according to the spirit of each respective time, still the work of each period contains the *high spirit of the whole conception*; for the whole work—inspired more or less with a common enthusiasm—possesses a unity of aim. Thus it is that as the main conformation of this cumulative and varied creation appears, the emotion it calls forth is virtually as high and powerful as when the latest detail is added.

This image illustrates another truth of musical art—the *work of a particular time being done, is done*. The next important area of work must not only be fresh work, but contain effect in fresh style; it cannot be simply a repetition of a foregoing kind of work.

It would seem, at first sight, that in one respect this image is not applicable to the enduring edifice of musical development. A Cathedral, it may be said, suggests finality, whilst art is not only long but tending ever onward. But a vast architectural conception, embodying living enthusiasm and a high ideal, although, being a human structure, it may suggest finality, yet, as it is further a work which aims at spiritual suggestiveness, it not inappropriately, even in its material design, admits of *continual development*—of unlimited enrichment. At any time may here be built a chapel, here be added a tower, here decoration. Our image still holds good. We are not prepared to speak of art generally, but of musical art we may say that, whilst it at times suggests finality, it tends ever onward. Whilst, as each development is matured, there is a tendency to regard the limit of growth as virtually reached, we should bear in mind that it is the very nature of genius to present the unexpected. So long as musical art is the expression of true poetic fire and the aspiration to a high ideal, it will not cease to grow—to unfold undreamt of beauty.

CAROLAN, THE LAST OF THE BARDS.

THE four qualifications of a bard in ancient Erin were "Purity of hand, bright without wounding—Purity of mouth, without poisonous satire—Purity of learning, without reproach—Purity, as a husband in wedlock." He had to pass through seven years of study, committing to memory an incredible number of earlier compositions, and giving the closest attention to the laws of verse, before he was allowed to become a poet upon his own account. No doubt in early times the character and position of the bard was a noble one; and although an important section of the bards, as the poetry of the Irish Ossian goes to prove, supported the Druids in their opposition to St. Patrick, some of their leaders were the first to embrace Christianity, and two of them were members of a council convened by the Saint to remodel the Irish Pagan Code of Law upon purer principles. Still, it would appear that just in the same way as Greek and Latin lost their literary force with the spread of Christianity and fell into the hands of scholars rather than poets, so the Irish language lost caste as a medium for literary expression, in the consideration of the schoolmen, and was relegated to those of the bards who still struggled against the new faith.

As time wore on, the bards yielded to the scholar and historian the epic poetry of their country, contenting themselves more and more with such lyrical compositions as odes and elegies, in honour of the native chieftains still struggling against the English

* The high poetic character of the harmony in this example, is referred to in "A study of M. Gounod's 'Redemption,'" p. 31.

supremacy, which they, in many instances, both composed and played. The poet, Edmund Spenser, in his "View on the state of Ireland," makes Eudoxus say to Irenæus, "But tell me, I pray you, have they (the bards) any art in their compositions, or be they anything witty or well-savoured, as poems should be?" To which Irenæus replies, "Yea, truly, I have caused divers of them to be translated unto me, that I might understand them, and surely they savoured of sweet wit and good invention, but skilled not of the goodly ornaments of poetry; yet were they sprinkled with some pretty flowers of their natural device, which gave good grace and comeliness unto them." During the Penal Era severe restrictions and penalties were imposed upon the bards, who were gradually descending in the social scale, although they still maintained an honourable position.

About this time the bard had merged into the minstrel or harper, and during the seventeenth and eighteenth centuries, the Irish nobility and gentry supported their native music and song so liberally that many of them employed harpers of their own. These minstrels were, however, not mere musicians; some of them, notably the subject of this sketch, composed the words and music of their songs, and then sang them to the accompaniment of their harps.

Carolan was certainly the most remarkable of the Irish minstrels. Born in the year 1670, he early lost his sight through small-pox, but solaced himself for this deprivation by the study of music, in which he made astonishing progress. The *Irish Monthly Review* gives this instance of his wonderful musical memory, and his extraordinary power of musical improvisation:—"At the house of an Irish nobleman, where Geminiani was present, Carolan challenged that eminent composer to a trial of skill. The musician played over on his violin the Fifth Concerto of Vivaldi; it was instantly repeated by Carolan on his harp, although he had never heard it before. The surprise of the company was increased when Carolan asserted that he would compose a Concerto himself, and did then and there invent a piece that has since gone by his name. He composed upon the buttons of his coat, the buttons serving for the purpose of the lines, the intervals between them for the spaces." Another story about Carolan is adduced in amusing proof of his amazing musical memory. He was about to perform one evening at a patron's house in competition with another minstrel whom he had overheard a little previously practising what was evidently intended to be his show piece on the occasion. When the trial came off, Carolan, as the more distinguished harper, was called upon to play first, and, to the mingled rage and astonishment of his rival, played, as his own, the very piece which he was about to perform, but with a feeling and finish he could never have approached. Carolan had received his education and professional outfit in the family of MacDermot Roe, of Alderford House, in the county of Roscommon, and here he was always welcome.

But Carolan was a sad vagabond, with a restless love of excitement and an unfortunate turn for dissipation, at that time too common amongst the Irish harpers. His taste for drink, which in the end completely mastered him, was probably encouraged by his close intimacy with MacDermot's butler, an intimacy which, as will be afterwards seen, he kept up to the very hour of his death. Carolan was no mean poet, although his verse is occasionally tainted by coarseness. The following is a favourable specimen of his powers, the original Celtic being to the full as poetical as the subjoined spirited translation by Sir Samuel Ferguson:—

Whoever the youth, who by heaven's decree,
Has his happy right hand 'neath that bright head of thine
'Tis certain that he
From all sorrow is free

Till the day of his death, if a life so divine
Should not raise him in bliss above mortal degree
Mild Mabel-ni-Kelley, bright Coolen of curls,

All stately and pure as the swan on the lake
Her mouth of white teeth is a palace of pearls,
And the youth of the land are lovesick for her sake

No strain of the sweetest e'er heard in the land
That she knows not to sing, in a voice so enchanting,
That the cranes on the strand

Fall asleep where they stand
O, for her blooms the rose, and the lily ne'er wanting
To shed its mild radiance o'er bosom or hand!

The dewy, blue blossom that hangs on the spray,
More blue than her eye, human eye never saw,
Deceit never lurked in its beautiful ray,—

Dear lady, I drink to you, slainte go bragh!

All Carolan's songs, with one exception, were written in Irish, and are not therefore generally accessible. He did not, however, adhere entirely to the Irish style of composition, and his musical pieces show a considerable Italian and German influence: yet, as Mr. Bunting writes, "he felt the full excellence of the ancient music of his country." Carolan was deeply but hopelessly attached to a lady named Bridget Cruise, to whom he dedicated fifteen pieces, and some of my readers will probably recollect Lover's pathetic poem, occasioned by the blind old harper recognising his early love by the touch of her hand as he assisted her out of a ferry-boat. Carolan, although quite blind, as we have noticed, was possessed of extraordinary animal spirits and love of fun and frolic of every description. As a proof of his versatility it is only to be said that he was the author of the air of "The Last Rose of Summer" on the one hand, and of "Bumper Squire Jones" on the other. He was a most prolific composer; one harper at the beginning of this century was alone acquainted with about a hundred of his tunes, and many were at that time believed to have been lost.

Wherever he travelled he met with a warm welcome and poured forth odes and songs with an ease as astonishing as that possessed by Haydn himself, in acknowledgment of the hospitality with which he was greeted. Sometimes, but very rarely, Carolan received a sour reception; but he was always equal to the occasion. On being denied admittance to one well-stored cellar by the major-domo Dermot O'Flinn, he satirised him as follows:—

What a pity hell's gates are not kept by O'Flinn,
So surely a dog would let nobody in.

The record of his death is a painfully grotesque one. "Immediately before his decease at Alderford House he called for a drink, which was quickly brought to him by the butler, William O'Flinn, his old friend," and having quenched his thirst, he addressed the following quatrain in a clear and distinct voice to his friendly attendant, after which he laid down his head and immediately sank into the slumber of death:—

I have travelled round right through Conn's country,
And I found myriads in it strong and valiant
But, by my baptism, I never found in any part
One who quenched my thirst aright but William O'Flinn.

Carolan left behind him one son and six daughters. The former published in 1747 a collection of his father's music, which, however, is probably a very imperfect one from the causes above assigned.

PERSONS interested in the teaching of music in our elementary schools will find the reports contained in the Blue Book for the year ending August 31, 1885, decidedly encouraging. Dr. Stainer's verdict on the thirty-seven training colleges personally inspected by him is that "the music is in as good a state as can be expected, considering the variable and unequal condition of the students at their entrance." This verdict is endorsed by Messrs. McNaught and Bar-

rett, Dr. Stainer's assistants, who were responsible for the sole inspection of the twelve remaining colleges. Of the colleges for male students, the highest percentage of marks was obtained by Homerton, the lowest by Carmarthen and Culham; while of those for female students, Lincoln stands at the head and Truro at the foot of the list of averages. The papers worked by "acting teachers" for Mr. McNaught yielded some answers worthy of a place in the immortal "Diversions of a Pedagogue." Thus *a tempo* is said to mean "furious with rage," and the causes of flat singing are variously described as "leaning against wood," "eating apples," and "cold feet." From the general divisional reports on the work done in the elementary schools, we gather that the relative percentage of schools where the grant is earned for singing by note and those where it is earned for singing by ear fluctuates considerably in the different districts. The best results are obtained in the Metropolitan districts and Lancashire, the worst in Herefordshire, Oxfordshire, and Cambridgeshire. The following is a summary of statistics in connection with the music grant:—Out of a total of 3,293,212 children the shilling grant for singing by note is earned in the case of 1,282,586, the sixpenny grant for singing by ear in 1,997,572 cases, while for the remaining 13,054 no grant is given. But these figures are deceptive. For example, in the South-Western division singing by note was offered only in 284 schools, while in 2,738 the children sang by ear only; whereas in the North Central division singing by note was attempted in about one-third of the schools, more than ninety per cent. of which are taught on the Tonic Sol-fa system, which is "all but invariably adopted" in the North-Eastern division as well. The same remarks also apply to the Eastern and Welsh divisions. At the same time, even in the most promising districts, such as Nottingham, attention is drawn by the inspectors to the inefficiency of the teaching. "No very great advance can be expected till the influence of the inspector of music is brought to bear directly on the teaching of it in the schools" (p. 301). And again in the Ipswich district the assistant inspector remarks: "I believe we shall never have really good singing in our schools till more attention is given to the musical education of our pupil-teachers." That such attention is being given, we have the best assurance in Dr. Stainer's report, and in his cheering acknowledgment of the great improvement noticeable in the work done at the Training Colleges since he first began his periodical visits some three years ago, an improvement which has hardly had time yet to re-act upon the schools. This acknowledgment was made during the discussion which followed an interesting paper on the Teaching of Music in Elementary Schools, recently read by Mr. Brown, the correspondent for the Marylebone district, at a meeting of the Musical Association. We may so far anticipate the publication of this paper as to record some of the points on which the speaker laid special stress. These were that it was essential to secure a higher level of attainment in the teachers themselves, especially in regard to voice production and breathing; that there was room for great improvement in the character of the music performed, which included at present a good deal of rubbish, and of garbled or incomplete versions of standard pieces; and finally that there was a wide field for the composition of good music for children, specially written with a view to the registers and compass of their voices. Numerous difficulties, he pointed out, hampered the advance of musical education, amongst which were the limited time at the disposal of the teacher, the poor physique of the

children, and the consequent thinness of their voices, their habit of shouting and yelling in the streets and elsewhere, and lastly, the limited knowledge or comparative ignorance of the inspector. The general tone of the paper and of the ensuing discussion was, however, eminently hopeful.

ALTHOUGH the Musical Pitch question is practically shelved so far as England is concerned, we are glad to have the opportunity of giving our readers the gist of some very telling comments upon the decision of the defunct Committee. Major Armstrong, a retired English officer, writes to us from Brussels to point out that so far from the French pitch having been recently adopted in Belgium it has been "for many years in force in all schools, conservatoires, theatres, &c., everywhere except in the army. The recent Royal decree merely ordered its adoption in the military bands also." Now in Belgium, as our correspondent points out, unlike England, the connection between civil and military music has always been close and general, and in view of the two pitches, which till the other day ran side by side, military players of woodwind instruments found it well worth their while to have two instruments, one for each pitch. "That which the Committee declare to be an insuperable difficulty in England, therefore, was found to be no difficulty whatever in the very country to which their attention was directed." Under the circumstances we hardly wonder that our correspondent should frankly taunt the Committee with the intention of burking the question all along. "That may well have been, for there are serious difficulties enough which they never alluded to. But it is a pity they could not have found a better excuse; they seized the first difficulty they encountered, regardless what a trivial and irrelevant excuse it formed. . . . It is not creditable to the official representatives of English music that they should have ignored, if they were not really ignorant of, the state of facts in England; and that it should have been left to any amateur who has ever crossed the Channel to set them right on an elementary question as to their own art in a country almost in sight of England." We expressed a desire in our last issue for some statistics or precise information as to the dependence of our orchestras upon military bandmen, and our conviction as to the exaggerated statement of that dependence made by the recent Committee has been borne out by two exceedingly interesting letters contributed to the *Era* by Mr. Franz Groenings. As he puts it, "I am sure those few players who are fortunate enough to hold leading positions both in a regimental band and in an orchestra would not commence a memorial with 'We the wind instrument players of Great Britain.'" On the dependence of the character of the various keys upon alterations of pitch, and on the vexed question of "brilliance," Mr. Groenings' remarks are so practical and clear that we greatly regret they were not published earlier and more widely circulated. In the whole course of the recent agitation we have encountered nothing more effective or humorous than his treatment of the subject. His suggestion as to the disposal of the old instruments is novel and entertaining, "Give them," he says, "to the Salvation Army and to the German bands." Meanwhile the International Conference, representing all the chief European countries except France and England, has been sitting at Vienna; but at the time of going to press no report of the decision arrived at had yet come to hand.

In the dark ages of musical criticism, it was a by no means uncommon practice for editors to employ but one representative for music and the drama. The

recent French season at the Gaiety, when opera alternated with comedy, witnessed, if we are not much mistaken, a revival of this economical custom, to judge from the inadequate notices which appeared in some of our dailies. But the reticence which marked such reports has lately been succeeded by a mixture of Boeotian ignorance and ingenious condescension truly beautiful to contemplate. In the preliminary notice of the works to be given at the recent Bristol Musical Festival, in a London daily paper of October 20, we read: "On Thursday morning we have an opera complete without the actors (*i.e.*, in character) and the usual theatrical furniture. Berlioz's 'Faust' will be given as complete as circumstances permit off the stage." The writer returns to the charge after the performance and compliments the committee upon the success which attended their bold step "of producing an opera almost complete off the stage." Then, to instance his kindly enthusiasm and patronising appreciation, we may quote his remark that Mendelssohn's "old Loreley fragment" is "a composition of high merit," and that the "Elijah" is a "lovely work." To complete this list of musical misdemeanours, we should add that in an appreciative notice of the first of the Oratorio Concerts, another London daily asserted that the "Holy Supper of the Apostles," which is to be performed at the fifth Concert, is an excerpt from "Parsifal," and that Dvorák's "Patriotic Hymn," recently given at Mr. Geaussen's Concert, would be heard for the first time in England at the fourth of the series. Our leading papers owe it to themselves and their readers to avoid such blunders and ineptitudes as those we have cited above. When the services of their regular critics are not available or are dispensed with, editors should secure competent substitutes or confine themselves to plain statements of fact unadorned either by effusive praise or efforts of imagination.

It is a curious and instructive circumstance that while musicians on the other side of the channel regard, or profess to regard, our doings with indifference and contempt, no sooner does one of their number, capable of judging, honour our leading performances with his presence than he gives utterance to expressions of the utmost delight and surprise. It will be remembered, for example, how M. Lamoureux spoke with enthusiasm of our Handel Festival, and how zealously he laboured to awaken a love for Oratorio among his fellow-countrymen. Now we have succeeded in gaining a tribute from the distinguished composer, performer, and critic, M. Saint-Saëns, who, after hearing "Mors et Vita" in the Albert Hall, wrote the following letter to *Le Ménestrel* :—

"MON CHER HEUGEL.—J'ai eu la chance, samedi dernier, d'entendre à Londres 'Mors et Vita' et j'en ai éprouvé une si grande impression que je ne puis résister au plaisir de vous en faire part.

"C'est une œuvre magnifique, et c'est un très grand succès. On l'exécutait à Albert Hall pour la seconde fois, et, malgré le temps affreux et la difficulté de se rendre dans un quartier éloigné, l'immense salle était pleine d'un public attentif, que les sévérités de ce gigantesque 'Requiem' ne semblaient pas rebuter le moins du monde. Il est bien difficile de se rendre compte de cette œuvre d'après la partition de piano; l'habileté consommée de l'instrumentation, l'emploi judicieux de l'orgue, et surtout l'admirable façon de traiter les voix, sont pour beaucoup dans le charme de l'audition. Il faut encore à cette musique de large envergure un grand espace, de grandes masses chorales et instrumentales, il lui faut aussi un public recueilli, suivant des yeux le texte et

cherchant à se pénétrer de la pensée de l'auteur, qui ne s'enveloppe du reste d'aucun voile. Jamais accords plus sinistres n'ont peint les terreurs de l'éternité, jamais mélodies plus suaves n'ont fleuri sur la frontière enchantée qui sépare—ou plutôt qui unit—l'amour sacré et l'amour profane. Si l'intérêt dramatique ne soutient pas 'Mors et Vita' comme 'Rédemption,' le souffle y est peut-être plus grand et l'inspiration plus haute, l'auteur y a fait un emploi plus fréquent du style fugué, cher à l'oratorio, et plus que jamais a enveloppé toute l'œuvre dans sa puissante personnalité.

"Exécution splendide, avec des solistes tels que Mesdames Albani et Trebelli, MM. Lloyd et Santley, une constellation. On chante 'Mors et Vita' en latin. On a renoncé à prononcer le latin à l'anglaise; on le prononce à l'italienne, ce qui devrait se faire partout, cette prononciation devant être nécessairement celle qui se rapproche le plus de la vérité.

"Pardonnez-moi de vous avoir ennuyé si longtemps et croyez à mes sentiments de sincère amitié.

"C. SAINT-SAËNS.

"Huddersfield, 17 Novembre, 1885."

Is a book, recently published, called "The World of London," written by Count Vasili, we have a number of opinions concerning prominent persons and prominent institutions, which must certainly astonish the majority of residents in the Metropolis. With none of the subjects touched upon, however, are we here concerned, save with that of music, to which a short chapter is devoted. In this we have the following sentence, which is astounding enough to be quoted precisely as it stands: "London has no Conservatoire, though there are, it is true, a number of Schools of Music, the Royal College, the Royal Academy, the Guildhall School, and others; but these are all either private undertakings or societies; the lessons are very expensive, and the teaching leaves much to be desired. For example, the sol-fa and theory of music are not obligatory, and a scholar may receive honours and distinctions who cannot read a line of music at sight, or beat the time of a single bar." The next quotation not only gives another piece of exclusive information, but tells us what "Sol-fa" in England means: "The grammar of music is unknown in London, and no pupil would submit to being forced to learn it. The Sol-fa is here called harmony." Leaving our readers, who know the working of the schools named, to wonder, with us, from what source this statement could be derived, we must say that the publishers, after informing us that they had agreed to publish this work without having seen any portion of it, stipulating that they should be allowed to use their judgment and discretion in the suppression of any part of the book they might consider objectionable, frankly avow that they have found themselves compelled to omit several passages, "which they can only regard as scandalous, if not libellous." From the specimens we have given, it will be seen that some passages of this kind have been overlooked.

WE have had so frequently to take exception to the musical attitude of the *Globe*, that it gives us great pleasure to acknowledge the welcome extended by that journal to the new development of the winter season, as well as their appeal to the public to show itself sensible of the efforts being made on its behalf by the originators of the "Symphony" and "Oratorio" Concerts. But it is a strange thing that the "oldest evening newspaper" should complain of the dearth of variety which has hitherto marked the winter as opposed to the summer musical season.

To do so is to be oblivious of the claims of the Crystal Palace, the Albert Hall, the Sacred Harmonic, and the Popular Concerts, as well as a whole host of city and suburban institutions, whose increasing enterprise and proficiency is one of the most hopeful signs of English music. Were it not for the Richter summer series and the prospective summer season of the Carl Rosa Company, amateurs would run serious risk of "starvation" at the very time when our contemporary supposes them to be surfeited with musical pabulum.

ROYAL ALBERT HALL CHORAL SOCIETY.

Nothing could have been more auspicious than the opening, on the 4th ult., of this Society's new season. To begin with, there was the interest of a famous novelty: M. Gounod's Sacred Trilogy, composed for the recent Birmingham Festival, being produced for the first time in London. "Mors et Vita" naturally excited great interest among metropolitan amateurs, doing so as the work of a composer whose name is powerful by reason of successes worthily gained, and who, three years before, had contributed to sacred music an abiding attraction. It was expected, therefore, that a crowd would flock to the first performance, making even the ample spaces of the Albert Hall too strait for their accommodation. This foreboding was largely realised by the actual presence of an immense audience, comprising an unusual number of persons prominent, as amateurs or professionals, in the musical world. The performance tendered to this large and representative gathering was worthy of its subject and of the occasion. In some respects it transcended that given at Birmingham. The orchestral movements, it is true, were not so impressively rendered as in the Midland town, for the simple reason that the force employed fell short of the requirements of so large an area. This had a corresponding effect in the accompaniments, which might have been more sonorous with advantage to some of the movements. On other points there was everything to praise. The choruses, for example, were given almost to perfection, and spake volumes for the energy and skill that alone could have produced so fine a result. We hasten to congratulate Mr. Barnby upon a fact so creditable to himself and his choir. Taking place under conditions thus favourable, the performance presented the work before the audience in a manner generally adequate to the formation of an opinion upon its merits. What that opinion was can, of course, be gathered only from outward indications, given by those who have not yet submitted to the social rule which discourages expression of feeling. Thus far, and also as regards the close attention of the great gathering, evidence is in favour of sympathy and approval. Some of the numbers were warmly applauded, while—most eloquent testimony of all—the exodus which usually sets in so early at Kensington Gore did not commence till long after the customary time. Coming to particulars, it should be noted that the Prologue and the opening numbers of the "Requiem" were received somewhat coldly, but soon the beautiful and characteristic music beginning with "Quid sum miser," produced its legitimate effect. From that point the audience were in touch of the composer, sympathy with whom reached a climax in the fine number entitled "Judex." Here a demand was made for repetition, wisely resisted by the Conductor, who knew better than to break the continuity of the work in deference to an impulsive demand. At the close of the performance there were renewed demonstrations, indicating still further the favourable bent of public opinion. M. Gounod's new work may now be considered as out on the stream of popular favour.

The soloists were, with one exception, those who took part in the Birmingham performance. Madame Albani again showed the beauty of voice, technical skill, and fervid expression which make her so acceptable in sacred works. We cannot agree on every point with her reading of the music, but, apart from matters of opinion as to which differences are easy, her whole effort was admirable. Miss Hilda Wilson took the part originally assigned to Madame Patey, and did so in a highly creditable manner.

Mr. Lloyd was once more faultless, and Mr. Santley, though a little out of voice, as finished in style and correct in expression as ever.

"Mors et Vita" drew a still larger audience on Saturday afternoon, the 14th ult., when it was performed under precisely the same conditions and with equal success.

NOVELLO'S ORATORIO CONCERTS.

The inauguration of these Concerts, at St. James's Hall, on the 10th ult., was in every respect a marked success. No more appropriate work could have been selected than the sacred masterpiece of the appointed Conductor of the series of Concerts, Mr. A. C. Mackenzie, for although "The Rose of Sharon" has now thoroughly taken the high place in public estimation to which its exceptional merits entitle it, the knowledge of the composer's having formed a choir and trained it himself to a thorough comprehension of his work, encouraged a hope that it would receive a more perfect rendering than had yet been heard. This hope, we may say, was completely realised; for not only were the vocalists assembled under Mr. Mackenzie's *bâton* of excellent quality and the balance of tone highly satisfactory, but a dramatic feeling characterised the delivery of the choruses which evidenced not only the skill of the Conductor, but the earnestness and good will of the members of the choir. Of course no criticism upon the composition is called for on the present occasion; but we must say that increased familiarity with the music raised our estimate, not only of its abstract beauty, but of its excessive sympathy with the text throughout, a quality which, considering its varied character, demands the warmest praise. The admirable manner in which the solos were given by Madame Albani, Madame Trebelli, Mr. Edward Lloyd, Mr. Santley, and Mr. Tufnail need scarcely be recorded; but mention must be made of the refinement with which these solos were accompanied by the band, under the experienced leadership of Mr. Carrodus, and also of the delicacy and beauty of tone with which the orchestral movements "Spring morning on Lebanon" and "Sleep" were played. Not only were what may be termed the popular portions of the work eagerly seized upon by the audience as points where audible demonstrations of approval might with propriety be indulged in, but in the more subtle parts the close attention, and even subdued murmurs of approval, of the hearers showed that they fully entered into the spirit of the composer's meaning; and the ovation accorded to Mr. Mackenzie, both at the end of the first part and at the conclusion of the performance, was evidently as spontaneous as it was well deserved. Considering the importance of the compositions to be given during this series of Concerts, it is gratifying to find that a choir has been organised so thoroughly competent to grapple with the many difficulties to be encountered, and to place the works before an audience with due regard for their high artistic claims. In closing our notice, therefore, of the first "Oratorio Concert," we couple our congratulations upon so excellent a performance with the brightest anticipations for the future.

SACRED HARMONIC SOCIETY.

This Society commenced its season on the 20th ult., under circumstances of more than ordinary interest. The appointment of Mr. W. H. Cummings as Conductor had given general satisfaction, and it is worthy of note that all our leading choral associations in London are now under the direction of English musicians. Mr. Cummings had already given proof of his proficiency as a choir-trainer, but to direct an orchestra needs experience which time alone can furnish, and for the present it will be right to judge with leniency any shortcomings in this department. For this reason we shall not dwell upon some palpable errors which occurred on Friday week among the instrumentalists, marring the effect of a performance which, so far as the choir was concerned, left absolutely nothing to desire. The only fault that could be found with the programme was its excessive length. Three works were given, of which any two were sufficient for any ordinary Concert. That Sterndale Bennett's Cantata, "The Woman of Samaria," should never have been

performed before by the Sacred Harmonic Society, is surprising only to those who are unacquainted with the circumstances which led to its exclusion for eighteen years. It was in the highest degree creditable to Mr. Cummings and the directors to mark the inauguration of a new régime by bringing forward the representative sacred work of a distinguished English composer, and though the Cantata may be more fitted for the church than the concert-room, such beautiful numbers as the airs, "O Lord, Thou hast searched me out," and "His salvation is nigh"; the chorus, "Therefore with joy"; and the quartet, "God is a spirit," must always create a vast impression, as they did on this occasion. It was scarcely just to M. Saint-Saëns's Nineteenth Psalm, "The heavens declare," to place it immediately after a work sufficient in itself for the first part of a Concert, and it says much for its merits that some of the numbers were received with hearty applause. The one defect in the Psalm is a certain inconsistency of style. The composer seems to have started with the idea of adopting the style of the Bach-Handel period, an especially difficult task for a French composer. Accordingly the early portion of the work is the least satisfactory, though technically clever enough. In No. 4, a chorus based on a tonic pedal, and descriptive of the splendour of the sun as he waxes and wanes, we get the first trace of individuality, and afterwards the music rapidly improves. No. 7, a quintet and chorus, "More to be desired"; No. 8, a sextet, "His errors who distinguisheth"; and No. 9, a mezzo-soprano air, "Thou, O Lord," are really beautiful, and the last-named is a gem. Some of the orchestration is very novel in conception, and taken altogether the Psalm is the work of a highly gifted musician, and well worthy the attention of choral societies. Of Beethoven's "Mount of Olives," which followed, it is only necessary to remark that while the old English version by Bartholomew, in which the words of the Saviour are placed in the mouth of St. John, was printed in the book of words, the performers sang the more literal translation of Mr. Troutbeck. This misunderstanding, which tended to confuse the audience, might surely have been avoided. The principal vocalists of the evening were Miss Annie Marriott, Miss Clara Samuelli, Miss Hilda Wilson, Mr. Lloyd, Mr. Iver McKay, and Mr. Bridson, and, with one exception, they were all satisfactory. Mr. McKay has a pleasing light tenor voice, and whatever may have been his shortcomings on this occasion, he has the making of a useful artist. Sudden indisposition was the cause of the mistakes which drew forth unfavourable comment in some notices of the Concert.

CRYSTAL PALACE.

WHEN it is borne in mind that the score had only arrived in England four days before the Concert, the performance of Dvorák's Second Symphony, to which Mr. Manns treated his patrons on Saturday, October 31, must be considered a real triumph, in view of the remarkable difficulties which that extraordinary work presents to Conductor and instrumentalists. Nothing could have exceeded the spirit infused into the playing of the work by the Conductor, and it is to be hoped, in consideration of the great exertions necessary to secure such a rendering, as well as in the interests of connoisseurs, that room may be found for another performance during the season.

A young but gifted pianist, Signorina Gemma Luziani, was heard, for the first time, in Mendelssohn's familiar Pianoforte Concerto (No. 1), a work to which her feathery touch and graceful style are excellently adapted. The last movement was taken *au grand galop*, but with perfect technical finish and delicacy. If Signorina Luziani failed to create quite so favourable an impression later on in some selections from Chopin, this fact must in great part be ascribed to the unpleasant tone of the instrument employed on this occasion. The vocalist was Mr. Winch, who sang the barcarole, "Najadi e ninfe," from Gounod's "Polyeucte," and a rather uninteresting ballad by Ernest Ford, besides giving a finished rendering of the Italian Serenade in Sir Arthur Sullivan's incidental music to "The Merchant of Venice." Mr. Winch, by virtue of his refinement and enthusiasm, is a welcome addition to the ranks of our concert singers, and as a singer of German songs he is

already in the van of living artists. Even apart from scenic accessories, Sir Arthur Sullivan's setting of the Masque had the effect which bright, tuneful, and well-made music is still capable of exerting. Weber's "Oberon" lost none of its enchantment in the hands of the Crystal Palace Orchestra, while the second movement of Mozart's "Little Serenade" served to show the purity and richness of the string contingent.

The catholic taste of the Conductor was well exemplified in the programme of the fourth Concert, which included works by Bach, Schubert, Bennett, Wagner, Massenet, and Praeger, the last-named writer being responsible for the "Symphonic Poem" heard for the first time on this occasion. This work, entitled "Leben und Liebe, Kampf und Sieg," is symphonic in so far that it contains the prescribed number of movements. We are inclined to demur, however, to its claim to be called a poem, on the ground that poetry involves some continuity, a quality to which the *disjecta membra* of Mr. Praeger's work can hardly aspire. Madame Valleria brought all the resources of her finished method and dramatic feeling to the rendering of "Isolde's Verklärung." But admirable as was her delivery of this trying number, we have no hesitation in declaring our preference for its purely orchestral setting, now rendered so familiar by Herr Richter's repeated performances. Anywhere but in the Bayreuth theatre, the sense of conflict between singer and orchestra must detract from the pleasure of the auditor. Madame Valleria also contributed in excellent style a Recitative and Air, "'Tis in vain that I seek," from Massenet's "Mary Magdalen." In this work the composer abandons that lighter vein, in which he often displays such exquisite grace, for a more ambitious style. Bennett's charming Wood-Nymph Overture, notable for the high encomium passed on it by Schumann, opened the programme, which included Bach's Concerto for two flutes, violin, and strings—a work calculated to inspire respect rather than awaken enthusiasm—in which the solo parts were most efficiently sustained by Messrs. Wells, Tootill, and Carl Jung; and a superb performance of Schubert's great Symphony in C brought the Concert to a triumphant close.

The absence of novelty, and the attractions simultaneously offered on the same afternoon, in London, probably accounted for the sparse attendance at the fifth Concert of the series. Haydn's cheerful "Clock" Symphony, and Beethoven's E flat Concerto (No. 5), were the important events of the programme, and as we listened to the Palace orchestra, and Mr. Max Pauer's manly rendering of the solo in the latter work, an agreeable sensation of novelty and surprise was wrought upon us in spite of the very brief interval which had elapsed since we had heard the Concerto performed in London. Mr. Pauer's playing, which has greatly improved since his last appearance at the Palace, is characterised by breadth and intelligence, but is slightly deficient in sympathy and sentiment. His rendering of Grieg's fantastic "Norwegischer Brautzug," though spirited and correct, seemed hardly to do full justice to the humour of the situation; and Nicodé's showy Tarantella, better adapted for the drawing-room than the concert hall, sounded rather thin after the rich quality of tone displayed by the orchestra in Mackenzie's Ballade "La belle dame sans merci," which has probably never been more finely given. Mlle. Antoinette Trebelli made a first appearance at these Concerts, and created, on the whole, a favourable impression. Her voice, though not great in volume, is well produced, and of a resonant and penetrating timbre. These qualities were exhibited in a by no means faultless rendering of "Deh vieni non tardar." A selection from Rubinstein's Suite "Bal Costumé," originally composed as a pianoforte duet, and brilliantly, if somewhat noisily orchestrated, concluded the programme in lively fashion.

The Crystal Palace choir made its *reentrée* on the 21st ult., on which occasion a long and varied programme was performed. The only novelty presented was the suite of ballet airs from Saint-Saëns's "Etienne Marcel," which, placed at the end of the programme, after the Choral Fantasia—in itself an adequate climax—hardly offered a fair chance of winning the recognition due to its vivacity and clever orchestration. The "Pavane" is a particularly

taking number, and the *entrée des Bohémiens* quite in the vein of Berlioz. Of the rendering of Mendelssohn's "Italian" Symphony, it will be enough to say that it was in every way worthy of Mr. Manns and his forces, and that the horns especially distinguished themselves in the third movement. Raff's C minor Pianoforte Concerto served to exhibit Mr. Oscar Beringer's excellent technique and pleasing touch. The same gentleman also sustained the solo part in an excellent performance of the Choral Fantasia. Besides lending efficient service in the last-named work, the choir contributed the choruses "Love and Hymen," from Handel's "Hercules," and "Haste thee, nymph," from the same composer's "L'Allegro," the air for tenor in the latter piece being rendered with a full appreciation for its somewhat ponderous humour by Mr. Charles Chiley. Berlioz's beautiful Nocturne duet, from his "Béatrice et Bénédict," sung by Miss Annie and Miss Edith Marriott, was honoured by a recall, which was due quite as much to the admirable delicacy of the orchestral accompaniment as to the efforts of the singers. We may be allowed to express our regret that it should have been found necessary to sing this piece in an English version of the French adaptation of Shakespeare's words. This double dilution, to all acquainted with the original, could not fail to be a source of exquisite irritation. Mr. Watkin Mills was set down to sing Schubert's "Wanderer," but was debarred at the eleventh hour by illness from appearing, and was efficiently replaced in the Choral Fantasia by a gentleman whose name did not transpire.

MONDAY AND SATURDAY POPULAR CONCERTS.

No changes of fashion nor outward circumstances of any kind seem to affect the stability of these entertainments, and in fact, notwithstanding the plethora of Concerts this autumn, Mr. Chappell's audiences have so far been above the average for the commencement of the season. This is encouraging to those who believe in a steady, though possibly not a rapid, advance in public taste. Unquestionably the most attractive feature at the first performance this season, on the 9th ult., was the *rentrée* of M. Vladimir de Pachmann, after an absence of nearly two years. We have referred elsewhere to the extraordinary popularity of the Russian pianist, and the special qualities as an executant which have contributed to give him the position he now holds among us. Here it need only be said that in a showy, though somewhat weak, *Giga con Variazioni*, by Raff, he exhibited the most exquisite finish, and was compelled to accept an encore, when he gave Chopin's Etude in C sharp minor (Op. 10, No. 4). The *Giga* was extracted from a Suite in E minor of Raff (Op. 91), and we may take this opportunity of saying that, as a matter of principle, the pianist ought to have played the whole work. It is not necessary to present the Monday Popular audiences with musical fragments. Madame Norman-Néruda displayed her refined virtuosity in a Legend and a Mazurka of Wieniawski, which the listeners applauded less on account of their intrinsic merit than by reason of the skill of the performer. Two favourite Quartets were given—namely, Beethoven's in F (Op. 59, No. 1) and Haydn's in D minor (Op. 42)—the executants being Madame Norman-Néruda, Herr L. Ries, Herr Hollander, and Herr Franz Néruda. The *locum tenens* for Signor Piatti is a thoroughly able executant, though his tone will not compare with that of the unrivalled Italian violoncellist. Mr. Lloyd was recalled after Wagner's "Preislied" and Schubert's "Thou whom I vowed to love."

The first Saturday Concert, on the 14th ult., drew a dense crowd of music lovers, notwithstanding the deplorable weather and the counter attraction of "Mors et Vita" at the Albert Hall. The programme commenced with Spohr's Quartet in D minor (Op. 74, No. 3), which was practically a novelty as it had only been heard once before, and that was twenty-two years ago. Making allowance for the undue prominence of the first violin, it is a masterly work. Many more of Spohr's Quartets have not been heard at all, and they might be drawn upon from time to time with advantage. M. de Pachmann introduced Brahms's Scherzo in E flat minor (Op. 4), an early work, but one upon which, as the programme annotator

rightly said, the name of the composer is writ large. The audience, however, was better pleased with Henselt's "Si oiseau j'étais," and encored the performer, who then gave one of Chopin's waltzes. Herr Straus, who was the leader on this occasion, played Max Bruch's characteristic Romance in A minor (Op. 42) with much effect, and a fine performance of Beethoven's Trio in D (Op. 70, No. 1) concluded the Concert. Mr. Maas was the vocalist.

English music and musicians have enjoyed many triumphs of late, and another occurred on the 16th ult., when Miss Fanny Davies made her first appearance at these Concerts. The success she had gained at the Crystal Palace aroused high expectations, which happily were more than fulfilled. The young pianist has certainly had the best possible teachers in Mr. Charles Hallé, Herr Reinecke, and Madame Schumann, and the influence of the last-named great artist is strongly perceptible in her playing. There was very much to commend in her rendering of Bach's Chromatic Fantasia, though it was by no means a sensational performance. The passage writing and the fugue subject were brought out with beautiful clearness, and the original text was adhered to with praiseworthy devotion, considering that the work is now usually played in a modernised form. As an encore Miss Davies gave No. 7 of Mendelssohn's Characteristic Pieces with charming technique. She was enthusiastically received and her future seems secure. The concerted works at this Concert were Beethoven's Quartet in C minor (Op. 18, No. 4), Schumann's in E flat (Op. 47), and Mozart's Duet in G for violin and viola, played by Madame Néruda and Herr Straus. An admirable new analysis was supplied of Schumann's work, and it seems likely that the public will benefit greatly by the engagement of Mr. Joseph Bennett as the editor of the books. They are being revised and brought up to date with great care and zeal. Mr. Lloyd sang "Adelaide" with perfect expression, and a new song, "For ever nearer," by G. F. Hatton, being a graceful and musically setting of some stanzas by D. G. Rossetti.

The first important novelty of the season was included in the programme of the following Saturday. This was Grieg's Pianoforte Sonata in E minor (Op. 7), which it is curious no pianist ever thought of introducing before, as it is a charming, though unpretentious work, full of Scandinavian colour judiciously applied. The first three movements are very concise, and in fact, the winning themes are announced only to be abandoned. The Finale is more elaborate, though the thematic development is not remarkable. If the composer has been unduly modest, he has at any rate made his work more acceptable to general hearers by avoiding diffuseness and complexity. Miss Zimmermann was much applauded for her finished rendering of the Sonata, and we hope she will repeat it at an early date. No word of comment is needed concerning Mozart's Quartet in G, No. 1, Mendelssohn's Trio in C minor, or Corelli's Violin Sonata in D. Mr. Santley, who was in magnificent voice, sang two of his familiar songs. The Concert of Monday, the 23rd ult., is the latest we can record this month. It commenced with Dvorák's Quartet in E flat (Op. 51), a work accepted at first with some hesitation, but which is now taking its place among the most individual creations of its gifted composer. The first and last movements impress at once, but the second and third need familiarity for the full realisation of their beauties. It was a treat to hear one of Weber's Sonatas once more, but the commendation which should be given to Mr. Max Pauer for his choice can scarcely be extended to his performance. The work needs greater warmth and dignity than he infused into it, particularly in the second and third movements. The rendering of the final *Moto continuo* was more satisfactory. Madame Néruda played her brother's Ballade in G minor, and the Concert concluded with Beethoven's Sonata in A, for piano and violin (Op. 30, No. 1). Miss Liza Lehmann, the vocalist, has a thin but well-trained soprano voice.

BRINSMEAD SYMPHONY CONCERTS.

The scheme of this short series of four Concerts (the receipts of which are to be devoted to a charitable purpose) is the one sanctioned by custom and approved by general taste—viz., of orchestral numbers, relieved by

vocal and instrumental solos. The *entrepreneurs* having engaged an orchestra of first-rate constituent elements, and having, moreover, secured the services of eminent vocal and instrumental soloists, success, from an artistic point of view, lay in the hands of the chosen Conductor of these forces. We may say at once that Mr. George Mount, who conducted the first two Concerts which have so far taken place, although wanting somewhat in the firmness and perspicuity required of the general in command, justified, on the whole, his selection. In the second Concert, more especially, when he had become more fully used to his followers, a better and more complete *rapport* between the two was evident with correspondingly good results. The first Concert (7th ult.) opened with Mendelssohn's "Melusina" Overture, which was followed by the third movement, superscribed "Procession of the conquerors to the coronation at Rheims," from the symphonic poem "Johanna d'Arc," by Moritz Moszkowski. One of the features of the Concert was the spirited performance of Mr. Ebenezer Prout's new Symphony, conducted by the composer. We have so fully commented upon this work, on the occasion of its recent first performance at Birmingham, that it will be sufficient now to add that it fairly aroused the enthusiasm of the present audience, who vociferously recalled the composer at the conclusion. Mr. Prout may indeed be congratulated upon a most musicianlike production. During the same evening Herr Emil Bach gave a very smooth and refined rendering of Beethoven's Pianoforte Concerto in E flat, the Concert concluding with Liszt's stirring first Hungarian Rhapsody. Mr. Maas was the vocalist.

The most important item in the programme of the second Concert was Beethoven's "Eroica" Symphony, one of those monumental works in musical art from which we must, for a long time to come, derive our standard in judging the productions of the day. It was admirably played by the orchestra, most of whose members know the work, so to speak, by heart. Miss Agnes Zimmermann produced a special effect and gained well-deserved applause in her brilliant rendering of Rubinstein's Pianoforte Concerto in G (No. 45), one of the most congenial works of this class which we owe to that pianist-composer, and the peculiar difficulties of which the lady surmounted without any apparent effort. The opening number of the programme was Goldmark's Overture "Sakuntala," an interesting and cleverly wrought specimen of modern descriptive music, illustrative of Kalidasa's Indian Drama "The Recognition of Sakuntala," a work which certainly deserves to be more frequently heard, as indeed does the same composer's symphonic work "Die ländliche Hochzeit." M. Massenet's orchestral prelude "Le dernier sommeil de la Vierge," which followed the Overture, pleased so greatly by its placid grace and refinement that it had to be repeated. The movement forms a part of the French composer's Sacred Legend entitled "La Vierge," and is scored for stringed orchestra only. Mlle. Marie di Lido gave, with good expression and vocalisation, Mendelssohn's Scena "Infelice," and the Recitative and Air "Whither away my heart," from Mr. Cowen's Cantata "Sleeping Beauty." An Overture in E flat, by Mr. Edwin Ould, was placed at the end of the Concert. It is a bright and spirited work, albeit not betraying any particular depth of thought or feeling, and well merited the hearing it obtained.

We understand that the prize offered by the concert-givers for a new Pianoforte Concerto, to be performed at the last Concert of the series, has been gained by Mr. Oliver King; Mr. Cusins having been the judge.

RICHTER CONCERTS.

NOTICING the first Concert of the short autumn series, we pointed out the adherence of Herr Richter, or his manager, to routine, and said that the selection of the programmes seemed to be a remarkably easy matter. Nothing has since occurred to make inopportune a repetition of our remarks. Herr Richter goes on moving round in a very narrow circle, only now and then recognising the fact that it does not bound the whole world of good music. He finds this, perhaps, the most profitable course in a pecuniary sense, and, if so, it constitutes a reason, though

not of the most exalted character. His audience may also desire it, and, in that case, so much the worse for them, especially as they have fallen into the very fault of narrow and exclusive preference so often charged against those who swear by the classical masters, and look distrustfully upon modern pretensions.

The programme of the second Concert was agreeably distinguished by the presence of one unfamiliar work—namely, an Andante and Variations for strings and two horns, from one of Mozart's Salzburg Divertimenti. It is a beautiful example of the master's ingenuity and skill, but unfortunately for Herr Richter's choice, it was never intended to be played by a little army of strings. The work to which it belongs has a place in the category of chamber music, whence we humbly submit, it should not have been taken. Herr Richter, in fact, made a raid upon the province of Mr. Arthur Chappell, as though his own proper domain were not large enough. It may be said that the Conductor wished to show off his strings by way of answer to certain criticisms upon them. That is right enough, but not at the expense of Mozart, whose two horns were almost inaudible amidst the din of many fiddles and basses.

With Mozart's comparatively unimportant piece thus presented, the interest of novelty began and ended. For the rest, the programme contained the Overture known as "Leonora, No. 2," which always seems to be overshadowed and dwarfed by the majestic "No. 3." This is the reason, perhaps, why it is heard but seldom; Concert managers naturally preferring the greater work of two constructed with the same material. Taken by itself, the No. 2 is, however, a noble example of Beethoven's finest manner. Brahms's Second Symphony (in D) was also performed, and with it the sensational duet from "Die Walküre," in which Wagner, Pagan at heart, so coolly ignores the moral sentiment of a Christian age. This was very finely sung by Madame Valleria and Mr. Lloyd, and no less finely accompanied; Herr Richter's orchestra being always heard at its best when the music in hand is that to which—whether with a due sense of proportion or not—he has devoted so much of his time and talent. The reading of Brahms's Symphony had no special character.

The final Concert of the series took place on the 11th ult., and was very well attended, the main attraction being Beethoven's Choral Symphony, with which, as usual, was bracketed a selection from Wagner, Weber's Overture to "Euryanthe" being thrown in by way of prelude to the whole. It is quite useless to multiply words about a programme so familiar as this. We may say, however, that the Wagner pieces somewhat bored even the special audience to whom they were addressed; proving once more that, apart from one or two selections, it is unadvisable to take scenes from this master's music-dramas for Concert use. They are not meant to be so given, and less than any operatic *morceaux* with which we are acquainted do they submit to it. The vocalists engaged on this occasion were Misses Sherwin, Friedländer, and Little, Messrs. Bernard Lane and Watkin Mills. Herr Richter's reading of the Choral Symphony is now so well known that description can hardly be needed. Some part of it we approve highly, that of the slow movement especially, but as to certain other parts we are bound to express complete dissatisfaction. The treatment of the Scherzo, for example, seems to us a grave mistake. Beethoven never intended the Trio to be hurried at Herr Richter's speed. Its character is lost, and it becomes to a large extent unplayable. This has often been pointed out to the Viennese Conductor, who, however, perseveres with the courage of his convictions. About the vocal portion of the Symphony the less said the better. Neither soloists nor chorus were up to the level of their exacting task.

THE HECKMANN QUARTET.

It cannot be said that the public has so far displayed a vast amount of interest in the performances of this troupe. At the first Concert this season on the 14th ult., the Prince's Hall was not full, though the prices of admission were exceptionally moderate. Whether this indifference is to be attributed to lack of interest in quartet music

generally, or to a failure to recognise in Herr Heckmann's party the superlative qualities with which they have been credited, is open to question. Perhaps both causes have something to do with the state of things above indicated. It may be freely affirmed, that in some respects the players are unsurpassable. In the three Quartets performed on the 14th—viz., Schumann's in A (Op. 41, No. 3), Brahms's in A minor (Op. 51, No. 2), and Beethoven's in C (Op. 59, No. 3)—the perfect unity of method, and the even balance of tone were very striking, and in the fiery last movement of Beethoven's work, the admirable execution excited the audience to a remarkable degree. But where individual feeling and expression are needed, as in the Andante of the same work, or the whole of Schumann's Quartet, the cold passionless accuracy was by no means all that was required to give the full effect to the music. In their way, these German artists are beyond criticism; but theirs is not the only, nor perhaps the best, way.

MR. DANNREUTHER'S MUSICAL EVENINGS.

THE sixteenth series of these interesting performances commenced on the 5th ult., when two novelties were brought forward. Mr. Dannreuther endeavours to make his programmes valuable to musicians by including the latest works of living composers, and it is not his fault if they do not prove to be masterpieces. On the present occasion he introduced a Pianoforte Quartet in F, by Gernsheim (Op. 47), a composer who has not succeeded in establishing a reputation on this side of the channel. Several of his chamber works have been heard at the Popular Concerts, and a Violin Concerto at the Crystal Palace, but they have excited no enthusiasm, for the reason that they suggest labour rather than inspiration. Kapellmeister music may win admiration for its technical excellence, but it can never touch the heart. On this account the Quartet in F was coldly received by an audience specially trained to appreciate the utterances of the modern German school. There are some expressive ideas in the third movement, *Andante cantabile*, but on the whole the work is dull and uninteresting. On the other hand, two new songs for contralto, with viola *obbligato*, by Brahms (Op. 91), may be numbered among this distinguished composer's most charming inspirations. They were finely sung by Miss Lena Little, and are likely to be often heard. Beethoven's great Sonata in B flat (Op. 106), and Schumann's Trio in D minor (Op. 63), were included in the scheme.

There were no absolute novelties in the second Concert, on the 19th ult., and it is therefore only necessary to mention the works performed, which were Dvorák's beautiful and original Pianoforte Quartet in D (Op. 23); Schumann's rarely heard Sonata in A minor (Op. 105), for pianoforte and violin; and Brahms's Trio in C (Op. 87).

HERR PEINIGER'S RECITALS.

GENERAL interest in what may be termed archaic music has greatly increased of late, and the Recitals, or rather Chamber Concerts, given by Herr Peiniger at the Steinway Hall, have secured large audiences. At the second performance, on the 10th ult., the ancient was strongly leavened by the modern, the former being only represented by items of Bach and Caspar Fritz. Madame Frickenhaus joined the concert-giver in a pleasing Piano and Violin Sonata by J. O. Grimm (Op. 14), composer of the well-known Suite in canon form; and among other modern pieces were a piquant Serenade for piano and two violins by B. Godard, and two well-written trifles for four violins by Mr. A. Burnett, composed expressly for learners. The third Concert, on the 24th, had a more important programme. The antiquarian portion of the scheme consisted of an Andante and Allegro from a Concerto for strings, by Michael Festing, one of the founders of the Royal Society of Musicians; a Sonata for harpsichord and violin, by C. R. Burney, son of the musical historian; a *Presto* from a String Concerto, by Hellendaal; and a song by Dr. Blow. Mr. Fuller-Maitland presided at the harpsichord, which was one of Kirkman's instruments, dating from 1798. In effective contrast was a new unpublished Sonata in D minor, for piano and violin, by M. Saint-Saëns, played by the composer and Herr Peiniger. It is a

clever and effective work in four movements, the last of which pleased so greatly that it had to be repeated. An Allegretto Scherzando for Strings, by Herr F. Praeger, also obtained a favourable reception. The support accorded to Herr Peiniger has induced him to announce a series of *matinées* to take place in the ensuing spring.

M. DE PACHMANN'S RECITAL.

THE very large audience that attended St. James's Hall on the 11th ult., proved that the Russian pianist has gained a high position in public favour, and we are not disposed to cavil at the fact. Unlike his distinguished fellow-countryman, Rubinstein, M. de Pachmann does not impress by mere force or compel admiration by displays of superhuman skill. He is content to charm by the most refined and delicate methods, and it is impossible to imagine pianoforte-playing more free from the sensational element. That he does not interpret every class of music with equal success may be admitted, but it is better to excel in one branch of art than to be mediocre in all. In music belonging to what may be termed the Chopin *genre*, M. de Pachmann has no living rival. His touch is said to resemble that of the Franco-Polish composer in its velvety softness and singing quality. In addition to several excerpts by Chopin, the pianist was heard to the greatest advantage in an Etude of Moscheles and Henselt's favourite, "Si oiseau j'étais." In the fugue from Raff's Suite in E minor (Op. 72) a sudden loss of memory compelled him to stop and recommence. This was the most honest course to pursue, though we have known several pianists who, when the victims of a like accident, have extemporised until they picked up the thread, on the reasonable supposition that few among the audience would then notice the flaw. Beethoven's Sonata in D minor (Op. 31, No. 2) should not have been selected to play the people in, and, while we are objecting, let a strong protest be recorded against the modern improvements made in Weber's familiar Rondo Brillante in E flat. Why poor Weber, who was a master of the art of writing for the pianoforte, should be so frequently caricatured in this way it is difficult to explain.

MR. AND MRS. HENSCHEL'S RECITALS.

THESE excellent artists gave the first two of a series of Vocal Recitals last month, on the 10th and 24th respectively, at Prince's Hall, to fairly numerous and highly appreciative audiences. The title of Drawing-room Meetings would, but for the locality in which they are held, perhaps more accurately describe the character of these delightful *rencontres*, where the usual formalities are almost entirely dispensed with, Herr Henschel acting both as his own "conductor" and accompanist on these occasions. As regards the undertaking of the last-named office, in the case of his individual vocal contributions, only a musician of Herr Henschel's consummate ability dare venture upon such an experiment (the book being, moreover, entirely dispensed with), and the result completely justifies the attempt. The genial German baritone's admirably-trained voice appears to have suffered somewhat in its sympathetic *timbre* during his prolonged sojourn in the United States, but his interpretation of songs of different styles and periods is as refined and as truly artistic as ever. Madame Henschel, on her part, wins golden opinions of her audience; more especially in the *chanson* and the *lied*, and wherever her delivery is not over-weighted by elaborate *bravura* passages. There is no lack of variety in the programmes, the items in which range from Carissimi, Cimarosa, Bach, and Handel, to Auber and Boieldieu, Schubert and Franz, Corder and Villiers Stanford; and also include some duets, which form not the least attractive feature of these unique entertainments. The third Recital is announced to take place on the 1st inst.

LONDON SELECT CHOIR.

THERE is a certain capriciousness in the ways of those who provide for the musical wants of the public. It was recently remarked that the number of our leading Oratorio Societies in London was decreasing for no apparent reason, and with equal inconsistency they are now adding to their

numbers with a zeal which calls for sympathy, and hope that the new ventures will meet with the support they deserve. The London Select Choir is an outcome of the institution known as Mr. Willing's Choir, but its ranks have been enlarged as well as revised. Mr. Cusins is now the Conductor, and the first Concert at St. James's Hall, on the 24th ult., augured well for the ultimate success of the enterprise. Two works were performed—namely, Gounod's "Messe Solennelle" and the "Lobgesang." The interest attaching to the first work has increased since the distinguished French composer has devoted his energies mainly to sacred music, and diligent students may trace the germs of the finest ideas in "The Redemption" and "Mors et Vita" in this early Mass, composed many years ago. With respect to the performance, it is possible to speak in terms of scarcely qualified praise as regards the choir. When the first nervousness had been conquered, the singing became noteworthy for good intonation, spirit, and accuracy. Unquestionably, the London Select Choir has the making of a choral force capable of holding its own with any similar body in London. The orchestra was somewhat slovenly, the nuances being but ill observed, especially in the Mass. Mrs. Hutchinson sang charmingly, and Mr. Lloyd and Mr. F. King also acquitted themselves thoroughly well in their respective parts.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

It is encouraging to learn that, in spite of adverse social and political influences, this Society has commenced what promises to be one of the most successful seasons it has ever enjoyed. Certainly a prospectus that includes "The Rose of Sharon," "Elijah," and the Choral Symphony must be considered specially attractive, and the result is a largely increased subscription, as well as a greater number of applications to join the choir. The first Concert took place on the 2nd ult., when the works performed were Schubert's Mass in F and Mr. Prout's Cantata "Alfred." It is not a little singular that the former, which is one of its composer's most beautiful compositions, should never have been heard at the West end, and we can only ascribe this neglect to ignorance on the part of conductors. Though the Mass is the earliest of the six which Schubert wrote, it ranks next to the one in E flat in musical merit as well as churchlike dignity. It was composed in 1814 for the centenary festival of the parish church of Lichten-thal, near Vienna, and the composer conducted the performance. The chief characteristics of the work are an abundance of chaste, refined melody, and a generally subdued style quite in contrast with the Masses of the earlier masters. The orchestration is full of Schubertian touches, especially in the writing for the wind. The only elaborate movement is the "Cum Sancto Spiritu," a really excellent fugue for a youth of seventeen. The rendering of this was the best feature in the Hackney Society's performance, though the whole was good, the only thing left to desire being a more careful observance of *piano* and *pianissimo*. But the choir was heard to greater advantage in "Alfred," a work full of stirring music, needing good attack and vigour for its execution—qualities which distinguish Mr. Prout's forces. Their enthusiasm communicated itself to the audience, who applauded lustily; a special *furor* occurring after the popular March. Miss Clara Leighton, Miss Amy Foster, Mr. Selwyn Graham, and Mr. Bridson were the principal vocalists of the evening, the first and last in the order named being the most commendable.

A STRING QUARTET BY STERNDALÉ BENNETT.

THE first performance, in all probability, of a String Quartet from the pen of the late Sir Sterndale Bennett, is an event demanding something more than a mere passing notice in these columns. It appears that in the year 1831 Bennett, being then a pupil of the Royal Academy of Music, and in his sixteenth year, tried his hand at an art-form, requiring above all others the firm footing and clear perception of the master, and the result was the composition of a String Quartet in G major. As Bennett was all his life singularly free from self-conceit, it is probable that he looked upon this early work merely as an exercise. At any rate, so far as we know, it was not even tried over,

but presented by the composer to a fellow-student, Mr. John Gledhill, and lost sight of until recently, when it attracted the attention of a pupil of his, Mr. T. Wingham. Owing to this gentleman's efforts on behalf of this relic from the pen of his beloved master, the Quartet was included in the performance of Bennett's music held at the Little Oratory (Brompton), on Sunday, the 22nd ult., in celebration of the Feast of St. Cecilia, the Patroness of the Oratorium Parvum. In speaking now of the Quartet itself, it will scarcely be supposed that a very important addition has been made thereby to the already published works of the master, taking into consideration the early age at which it was written. But neither can it be said that an indiscretion has been committed in bringing to light a composition which its author evidently did not regard as bearing the stamp of maturity upon it. The Quartet in G (the only work of the kind which Bennett is known to have written) is in fact a highly interesting production, as showing the precocious talent and the ideal strivings of its composer, as well as demonstrating beyond doubt upon what models this youthful mind had been forming itself before his mature genius soared into regions as yet unexplored by others. In listening to the four orthodox movements of the Quartet—Allegro moderato, G major; Adagio, E minor; Minuetto, E minor; and Allegro, G major—we can fancy papa Haydn frequently nodding approval to the young composer who had studied his own style to such good purpose. But we have here not merely imitation of a chosen model, but an almost marvellous penetrative insight on the part of one so young into the *spirit* of this model. Thus the third, and more especially the final movement, albeit wanting in elaboration of themes and general harmonious proportioning of the parts, are so truly conceived in Haydn's "vein," as to render them distinctly remarkable productions in themselves, sufficiently so as to have justified any one in predicting for their composer a most brilliant career. For further details respecting it, we may refer our readers to the able analysis of the work from the pen of Mr. Joseph Bennett, recently published by Messrs. Novello. It is to be hoped that a public opportunity will ere long occur for presenting this interesting only String Quartet of Sterndale Bennett to English amateurs. It will prove to them, that in concentrating his efforts thus early upon so abstract and difficult an art form, the composer was animated by the truth of that maxim, which recommends itself to all students—viz., *Res severa verum gaudium*.

TALLIS COMMEMORATION SERVICE.

It was right that the 300th anniversary of the death of Thomas Tallis should be observed at St. Alfege Church, Greenwich, where the composer lies buried, and no other method was possible than that of holding a Commemoration Service. Tallis is rightly termed the father of English Church Music, and, with the exception of his unique "Song in forty parts," revived a few years ago by Mr. Leslie's Choir, his works are not suitable for the concert room. Although Tallis was a voluminous composer, very little of his music is to be heard even in our Cathedrals, and we should have preferred a festival on a more imposing scale than that which was held on the 23rd ult. However, we must be thankful for small mercies. The authorities of St. Alfege did what they could in inviting the choirs of St. Stephen's and St. Mark's, Lewisham, All Saints', Blackheath, and other churches, to take part in the service, and in restricting the music to that of Tallis himself. It included the beautiful setting of the Litany, which has never been equalled by modern composers; the anthems, "Hear the voice and prayer" and "If ye love Me"; the Te Deum from the complete service in the Dorian mode, and three hymns. One of the latter was the Old Hundredth, which, though commonly ascribed to Tallis, was certainly not composed by him. The singing was generally excellent, but the organ accompaniment was little better than a series of jerks and spasms, the staccato touch being absurdly out of character with the grave, dignified harmonies interpreted by the choir. A sermon was preached by the Dean of Manchester, and a collection made in aid of the church renovation fund. In honouring

the memory of a great composer, the promoters of the festival did not therefore let the opportunity slip for doing a stroke of business, music being once more made the handmaid of charity.

MR. JOSIAH BOOTH'S "NEHEMIAH."

If any musicians attended the performance of this work at Christ Church, Westminster Bridge Road, on the 17th ult., expecting to hear an oratorio planned on the scale of Mendelssohn, Mackenzie, or Gounod, they must have been profoundly disappointed. The first few numbers sufficiently showed that Mr. Booth had no thought of measuring himself with these or other composers when he began to write "Nehemiah." But it must be remembered that what is done at St. James's and the Albert Halls is but an infinitesimal part of the musical work that goes on in London. There are numberless humble associations which need music such as we find in this work, and it is for these that Mr. Booth has catered, and catered successfully. Nehemiah is a fine figure in Old Testament history, but Mr. Foxwell, who has arranged the libretto—a mixture of Biblical text and smoothly written verse—has not attempted to invest his subject with any dramatic interest. The composer has been equally modest, the simplicity of the airs and the hymn-like character of most of the choruses being evidently intentional, and not the result of musicianly weakness. A pleasant flow of quiet melody pervades the work, and occasionally we meet with some freshness of idea. The Oratorio, the place, and the audience were well suited to one another, and it was easy to gather that the crowded assemblage was pleased, for the request to abstain from applause was only obeyed with the greatest difficulty. In all respects justice was done to the music by the performers. Miss E. Howes, Miss E. Dones, Mr. Lewys, and Mr. Alfred Moore were all admirable as the principals, and the South London Choral Association, which has successfully rendered the works of the greatest masters, of course found no difficulty with the choruses. The composer supplied a masterly organ accompaniment.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE local Concert season has now fairly commenced, and it is satisfactory to note that although entertainments of a trivial character still abound, there is an increasing volume of high class music and a public ready to support it. Popular success is still reserved for miscellaneous Ballad Concerts; but the attendance at several recent Concerts of a classic character was larger than might have been anticipated, and the patronage of such entertainments may be expected to grow with the diffusion of even such elementary musical knowledge as is being afforded here, by the Midland Institute, to some twelve hundred learners of both sexes in the vocal and instrumental classes.

There was an excellent muster of the lovers of instrumental Chamber Music, on the 7th ult., at the first Saturday Afternoon Concert of the musical section of the Midland Institute, when the programme comprised, among other noteworthy items, Beethoven's String Quartet in F (Op. 18, No. 1), Spohr's Duet for violin and viola in E minor (Op. 13), and Schumann's Pianoforte and String Quartet (Op. 47). Miss Clara Surgey was the vocalist, and sang, with good effect, Gounod's song "The Worker," and Sullivan's "My dearest heart." Herr Petterson (violin) delighted the audience by a masterly performance of Tartini's "Trillo del Diavolo," and in the concerted pieces was ably supported by Mr. A. W. Langston (pianoforte), Mr. F. Ward (violin), Mr. T. M. Abbott (viola), and Mr. A. J. Priestley (violoncello).

Nothing daunted by the unsatisfactory financial results of his catering last year, Dr. Swinnerton Heap commenced a fresh series of Instrumental Chamber Concerts on the 6th ult., when the executants were Mr. Carrodus and Mr. Speelman (violins), Herr Bernhardt (viola), M. Vieuxtemps (violoncello), and Dr. Heap (pianoforte). Dvorák's Trio for pianoforte and strings in F minor (Op. 65), which was introduced here in May of last year, opened the Concert, and appeared to give even greater satisfaction than on the first occasion, when its many novel points and strongly

marked individuality bewildered almost as much as they pleased the audience. Haydn's String Quartet in F (Op. 77, No. 2) was like spoon meat after the subtleties and mannerisms of Dvorák's work, but the relief was not unwelcome, more particularly as the performance was a fine one. Schumann's grand Quintet for pianoforte and strings in E flat (Op. 44) brought the Concert to a brilliant close, every movement of this noble and impassioned work being rendered with irreproachable skill and appropriate feeling. Mr. Carrodus gave a very finished performance of the familiar Romance and Tarantelle, by B. Tours, and Dr. Heap introduced a new Pianoforte Fantasia in F minor (Op. 35), by Mr. Charles H. Banister, which, though somewhat conventional in style, commended itself to every one as a thoughtful and scholarly work.

Cherubini's grand Requiem, in D minor, for a three-part chorus of male voices, was performed for the first time in Birmingham, at the Edgbaston Oratory, on the 13th ult., at a Mortuary service for the "Old Boys" of the school, at which Cardinal Newman and Mr. Edward Bellasis, the biographer of Cherubini, and himself an "old boy," were present. The choir was a special one, selected and conducted by Mr. Stockley, and the organ was in the competent hands of Mr. Langston. Although the work was performed without the band accompaniments, and, therefore, shorn of much of its due effect, the congregation present was deeply impressed by its beauty, solemnity, and devotional spirit.

One of the best Saturday Concerts given by the Birmingham Musical Association since it commenced operations, was that which took place in the Town Hall on the 14th ult., when Haydn's "Creation" furnished the subject-matter of the entertainment. The performance devolved upon the band and choir of the Association, which are rapidly acquiring strength and consistency, and three local principals—Miss H. Johnson, Mr. C. Banks, and Mr. W. Evans, whose qualifications are above the average order. The choral singing generally was excellent, and "The heavens are telling" and "Awake the harp" were specially effective, but the playing of the band still leaves a good deal to be desired in the string department. Mr. Stimpson rendered valuable assistance at the organ, and Mr. C. J. Stevens conducted.

The second of Messrs. Harrison's Popular Subscription Concerts, which took place in the Town Hall on the 16th ult., was very similar in composition to the first, and it is scarcely necessary to add, therefore, that the attendance was again very satisfactory, the hall being filled in every part to overflowing. Madame Albani filled the position occupied by Madame Patti on the previous occasion, and delighted the audience by her finished rendering of Bellini's "Casta Diva," Haydn's "With verdure clad," Gounod's "Nella Calma" Valse, and Brahms's "Guten Abend," in all of which perfect phrasing and charm of voice were allied to refined expression. Miss Gertrude Griswold exhibited excellent phrasing and execution in Mercadante's "Soave immagine d'Amor," and pleased the audience so much in a quaint song by Hope Temple, "An old garden," that she was recalled and sang a new song by Cowen, "If love were what the rose is." Madame Antoinette Sterling, Mr. J. W. Turner, and Mr. Maybrick were effective as usual in their various selections. In the instrumental department, the honours of the evening were carried off by the veteran contrabassist, Signor Bottesini, whose performance of two movements from his own Concerto in F sharp minor, Paisiello's air "Nel cor piu," with variations, and the "Carnival of Venice" roused the enthusiasm of the audience to the highest pitch. Signor Papini's playing of a new Fantasia on Scotch airs for violin and a Caprice Fantastique by Antonio Bazzini, was marked by rare delicacy and purity of tone and finish of execution.

After temporary retirement in order to recover the losses of previous musical campaigns, the Philharmonic Union has this season come to the front again with spirit unabashed and an organisation stronger than ever. For the initial performance of the new series, which took place on the 20th ult., Mendelssohn's "Elijah" was chosen. The principal vocalists were Miss Annie Lea, Miss Ada Iggulden, Mr. Hagyard, and Mr. Watkin Mills, and the band and chorus, numbering over 300 performers, were under the able direc-

tion of Dr. Swinnerton Heap, the Society's Conductor. The choral singing, though good on the whole, was somewhat unequal, owing, as it would appear, mainly to a want of balance in the different voice sections; but for a first attempt, the results were very satisfactory. The playing of the band was occasionally a little rough and unsteady, indicating the want of additional rehearsal, and that was possibly the explanation of the inequality observable in the choral performance. Miss Annie Lea, in the principal soprano music, won a great deal of applause; but though her voice is a pleasing one, the lady has still a good deal to learn in the way of expression and execution. She was most effective in the music of the *Widow*. For such an air as "Hear ye, Israel," she lacks volume of voice and breadth of style. The artistic interest of the Concert centred in Mr. Watkin Mills's assumption, for the first time here, of the part of *Elijah*. Unfortunately, on this occasion he was evidently suffering from a cold and was unable to do himself justice; but he was thoroughly successful in the more subdued and pathetic numbers, such as "It is enough" and "For the mountains." Mr. Hagyard possesses a tenor voice of pure and sympathetic quality, which was displayed to good advantage on this occasion in "If with all your hearts," and "Then shall the righteous," and Miss Iggulden, whose voice is more of a mezzo-soprano than a contralto, pleased the audience greatly by her singing of "O rest in the Lord."

Of the second Concert of the Festival Choral Society, which took place on the 26th ult., when Dvorák's "Spectre's Bride," Spohr's "God Thou art great," and Mendelssohn's eight-part Psalm, "When Israel out of Egypt came," were performed, particulars must be reserved for my next.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING November our Concert season has rapidly matured, and now on all sides music resounds.

Mr. Hallé, commencing his twenty Subscription Concerts on Thursday, October 29 (with the aid of Madame Albani), afforded his patrons admirable performances of Beethoven's Symphony in A, and of Mendelssohn's D minor Concerto. Since then we have greatly enjoyed Mendelssohn's "Scotch" Symphony, Handel's Concerto Grosso for strings (substituted for Dvorák's "Legende," the parts of which did not arrive in time), Beethoven's "Leonora" Overture, No. 1, and, to a lesser degree, Raff's "Hungarian Suite" (Op. 194). The last-named work gave another evidence of the extraordinary industry and learning of a man who just failed to reach the very front rank among composers. Possessed, as Raff was, of great fertility of idea, of considerable constructive power, and of admirable command of orchestral resources, his larger works almost invariably produce a somewhat soporific effect, conveying the idea of musicianlike skill rather than of inspiration.

Perhaps, as Mr. Hallé gives only eight Choral Concerts during the season, and as his position here almost precludes the possibility of any other attempt at the adequate rendering of important works of the oratorio class, it was hardly fair to give the "Creation," especially with a cast so much weaker than heretofore. Certainly the performance—either of solos or choruses—was not of such merit as to reconcile us to the repetition of a work which, with all its smoothness and prettiness, may now be allowed a little rest.

As if to make amends for some shortcomings in his first choral undertaking, Mr. Hallé promised for the interpretation of Dvorák's "Spectre's Bride," on the 26th ult., Madame Albani, Mr. E. Lloyd, and Mr. Santley, so that the work, so successful at Birmingham, ought to be adequately rendered, and impressive, here. At the second Concert, the picturesque Concerto in G minor of the same author excited great attention, and, especially in the second and third movements, considerable pleasure, although a want of breadth of subject and style—consequent upon the brevity of all the principal themes and their fragmentary treatment—was felt. Besides the vocalists already mentioned, Madame Biro de Marion has displayed some skill as an executant, Mr. Clifford Hallé has claimed the favour of the

Manchester public more boldly than before, and Madame Maria de Lido has materially increased her reputation. Madame Norman-Néruda has been welcomed by her many friends and, in Rode's Concerto in A minor, shown the refinement and grace that have so often charmed them, in the rendering of Wieniawski's "Legende" and "Mazourka" also displaying a versatility and freshness that delighted her audience.

Mr. De Jong's regular fortnightly Concerts continue to attract remunerative audiences. During the month, Mr. Sims Reeves, and Signori Bottesini and Papini have again proved their popularity. A young soprano—Miss Sherwin—surprised us by her beautiful voice and style, and a contralto—Miss Roberts—also new to Manchester, although scarcely powerful enough for the Free Trade Hall, displayed considerable promise.

A by no means successful experiment was made at a so-called "Special Working Men's Concert," on October 31, when, a charge of one shilling being made to "all parts of the hall," and an extra fee of another shilling being demanded for a numbered seat, the working man severely absented himself; and, as there was no orchestra provided, Miss Anna Williams, Madame Patey, Miss Cravino, Messrs. Sidney Tower, Franklin Clive, and Tito Mattei failed to draw any considerable number of the lazier kind of people, who are supposed not to toil or spin. It is presumable that the charge to "working men" will revert to the old level.

At the "Gentlemen's" Subscription Concerts, two orchestral performances have been given, and Mr. Hallé's Pianoforte Recitals have proved as attractive as ever. In the same hall the Vocal Society, under the direction of Mr. Henry Watson, Mus. Bac., announced its second public performance for Wednesday, the 25th ult., and Mr. and Mrs. Henschel a Vocal Recital for the 27th.

Mr. T. A. Barrett has commenced a new series of cheap Concerts on alternate Monday evenings, and by providing a military band, a small choir, and a large staff of local vocalists with a London star, has drawn very large audiences. With these undertakings, the performances on alternate Saturdays under Mr. De Jong's guidance, and the Weekly Concerts directed by Mr. Cross at the Association Hall, the humbler patrons of music cannot complain of a neglect of their tastes and wants.

And, in quite a different sphere of art, I note that Messrs. Risegari, Speelman, Bernhardt, and Vieuxtemps announce their perseverance in the praiseworthy attempt to popularise chamber music, and their intention to give, with the aid of local pianists, three Concerts during the season.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

LIVERPOOL'S musical record for the past month not only includes the usual classical and other performances, which have attracted fairly numerous audiences at the Philharmonic Hall and elsewhere, but derives more than usual importance from the fact that it marks a distinct epoch in the history of one of our foremost local societies.

We have not for some months commented upon the proceedings of the Philharmonic Choral Society, for the simple reason that, whilst continuing its rehearsals with a brave spirit, it was a well-known fact that it was all the time making a bitter struggle for existence. It will be within easy recollection that this Society was the outcome of a difference with the parent stem, the Philharmonic Society, and with a purely choral basis for its foundation, it was projected to give a series of oratorio performances in St. George's Hall. Aided by an unprecedented enthusiasm on the part of the musical public, the first season's record—1883-4—stood out in brilliant contrast to any previous effort of the kind, and stamped the Society as approaching the highest standard which it was possible to attain. Stimulated by its success, a second series of Concerts, upon a similar scale, was given during the following season. The selection of works, however, particularly for the first performance, although admirable in themselves from an artistic point of view, turned out to be a fatal mistake on financial grounds, and the great axiom has again asserted itself with bitter irony that Liverpool, with its business instincts, will not patronise novelties until it is satisfied

sing to God.

December 1, 1885.

(NOËL.)

ANTHEM FOR SOLI AND CHORUS.

Words by the Rev. B. WEBB.

Composed by CH. GORNOD.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.)

Moderato.

Accomp. *p* *cres*

cen *do.* *dim* *in*

Soprano Solo. With fervour.

u *en* *do.* *p*

cres.

glad - ness, Ye lov - ing hearts your tri - bute pay; Your Lord is born this hap - py

day... Then pierce the sky with songs of glad - ness. Disperse the shades of gloom and

Originally composed for Female Voices, in which form it may be had, with Accompaniment for Pianoforte and Organ, price 6d.

The Musical Times, No. 514.

(1)

cres *cen* *do.* *molto.* *ff* *rit.*

sad-ness; Your Lord is born this hap-py day. . . O sing to God your hymns of glad-

cres *cen* *do* *molto.* *ff* *rit.*

CHORUS. SOPRANO.

O sing . . to God your hymns of glad-ness, Ye lov-ing hearts your tri-bute

ALTO.

O sing . . to God your hymns of glad-ness, Ye lov-ing hearts your tri-bute

TENOR.

O sing . . to God your hymns of glad-ness, Ye lov-ing hearts your tri-bute

BASS.

O sing, . . . O sing to God . . . Ye lov-ing hearts your tri-bute

p

cres. *f*

O sing . . . to God, do. O sing . . . to

cres *cen* *do.* *f*

pay; Your Lord is born this hap-py day, your Lord is born this hap-py

cres *cen* *do.* *f*

pay; Your Lord is born this hap-py day, your Lord is born this hap-py

cres *cen* *do.* *f*

pay; Your Lord is born this hap-py day, your Lord is born this hap-py

cres *cen* *do.* *f*

pay; Your Lord is born this hap-py day, your Lord is born this hap-py

God,
day. Then pierce the sky with songs of glad-ness, Dis-perse the shades of gloom and

day. Then pierce the sky with songs of glad-ness, Dis-perse the shades of gloom and

day. Then pierce the sky with songs of glad-ness, Dis-perse the shades of gloom and

day. Then pierce the sky with songs of glad-ness, Dis-perse the shades of gloom and

cresc. molto espress. sad-ness, Your Lord is born *cresc. molto espress.* this hap-py day. O sing to

sad-ness, Your Lord is born this hap-py day, O

sad-ness, O

sad-ness, O

cresc. molto espress. sad-ness, O

rit. God your hymns of glad-ness.

rit. sing your hymns of glad-ness.

rit. sing your hymns of glad-ness.

rit. sing your hymns of glad-ness.

rit.

ALTO SOLO.

Mark how . . the Mo - ther lulls . . to slum - ber Her

new - born Babe with tend'rest love, And guards her . . trea - sure from . . a -

cres. *cen* *do.* *dim.*

love! . . O bless - ed Child with her who bore Thee, We,

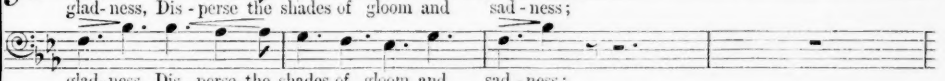
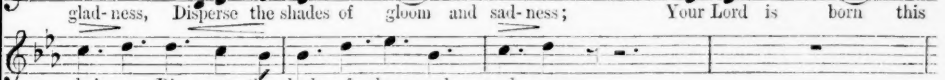
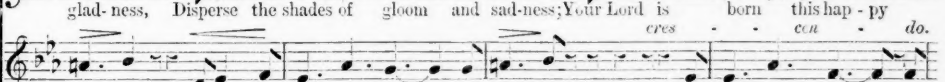
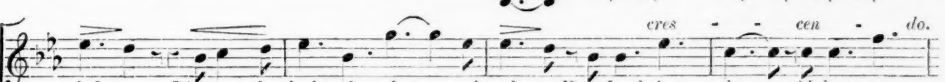
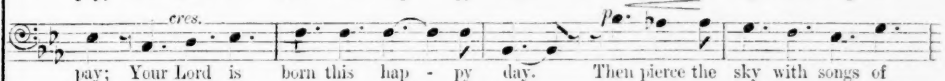
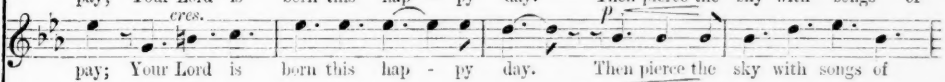
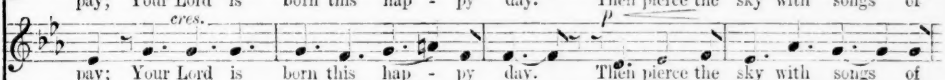
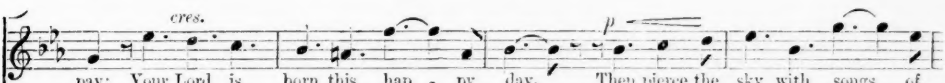
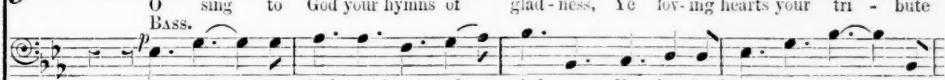
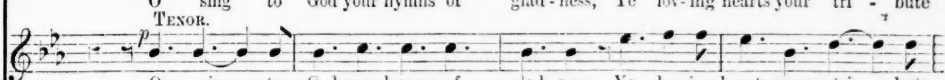
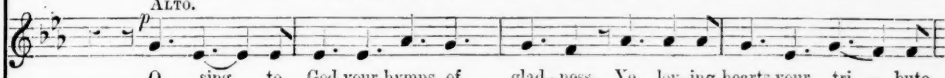
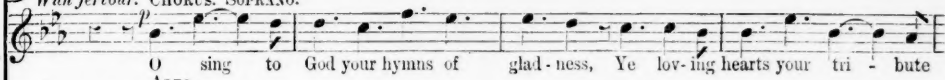
p *cres.*

too, . . will kneel in faith be - fore Thee. O God In - car - nate, we a -

cen *do.* *f*

- dore Thee, O God In - carnate we a-dore Thee!

dim.

With fervour. CHORUS. SOPRANO.

Soprano Solo. With aspiration.

molto. ff rit. Tempo 1mo. O Word of
 day. . . O sing to God your hymns of glad - ness.
molto. ff rit. hap - py day. O sing your hymns of glad - ness.
ff rit. O sing your hymns of glad - ness.
ff rit. O sing your hymns of glad - ness.
Tempo 1mo. f God, for us in - car - nate, O Word in
cres. O Word of God, for us in
cres. O Word of God, for us in
cres. O Word of God, for us in
cres. O Word of God, for us in
cres. car - nate, By faith we hear Thine an - gels sing Thy bless - ed
f car - nate, O God, we
f car - nate, O God, we
f car - nate, O God, we
f car - nate, O God, we
f car - nate, O God, we

an - gels sing Their hymns . . .

hear Thine an - gels sing Their hymns of praise to Thee their

hear Thine an - gels sing Their hymns of praise to Thee their

hear Thine an - gels sing Their hymns of praise to Thee their

hear Thine an - gels sing Their hymns of praise to Thee their

Un poco più lento.

. . . of praise to Thee their King. . . We join with them in a - do -

dim. King, . . . Thee their King. . . *ff* We join with them in a - do -

dim. King, . . . Thee their King. . . *ff* We join with them in a - do -

dim. King, . . . Thee their King. . . *ff* We join with them in a - do -

dim. King, . . . Thee their King. . . *ff* We join with them in a - do -

King, . . . We join with them in a - do -

dim. *p* *cres.* *molto. rit.* *ff*

Largo. ff $> > >$

- ra - tion, we join with them in a - do - ra - tion, We pour to Thee our sup - pli -

- ra - tion, we join with them in a - do - ra - tion, We pour to Thee our sup - pli -

- ra - tion, we join with them in a - do - ra - tion, We pour to Thee our sup - pli -

- ra - tion, we join with them in a - do - ra - tion, We pour to Thee our sup - pli -

- ra - tion, we join with them in a - do - ra - tion, We pour to Thee our sup - pli -

Largo. ff $> > >$

- ca - tion, That Thou wouldst grant us, Lord, sal - va - tion.

- ca - tion, That Thou wouldst grant us, Lord, sal - va - tion.

- ca - tion, That Thou wouldst grant us, Lord, sal - va - tion.

- ca - tion, That Thou wouldst grant us, Lord, sal - va - tion.

- ca - tion, That Thou wouldst grant us, Lord, sal - va - tion.

ff $> > >$

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that they have received general approval by constant performance—that is, until they are no longer novelties.

The performance referred to entailed a heavy loss, and was the precursor of a diminished patronage during the remainder of the season, the result being a large deficit and a call upon the guarantors to the full extent of their liabilities. All this tended to damp the ardour of the members, but at the commencement of the present season strenuous and repeated efforts were made to secure for the Society a satisfactory financial basis, to enable them to continue their services and to avert what would otherwise have been a serious musical loss to Liverpool. All these efforts, however, only ended in failure, and the idea of raising a new guarantee fund had reluctantly to be abandoned. It was apparent that beyond a comparative few the musical enthusiasm of the city was at a low ebb, and it could scarcely be expected that the members, in addition to giving their services, could sustain any loss which further Concerts might involve. In this predicament the Committee resigned, deeming it best to make an honourable surrender to the exigencies of the situation rather than tarnish the past record of the Society by a weary and waning existence. A letter at this time, however, from the Conductor, Mr. Randegger, who has throughout been the great mainstay of the Society, induced the Committee to withdraw their resignation, and with Mr. Randegger's generous assistance, both with his own services and those of competent artists, it is now intended to give a performance of "The Messiah" in St. George's Hall during the course of the present month, which it is hoped will be the inauguration of a new and vigorous lease of life on the part of a Society which has done such good work in the past.

The first Concert of Mr. Hallé's series was given in the Philharmonic Hall, on October 27, and deserved the lavish patronage bestowed upon it, not only on account of the engagement of Madame Albani—an important attraction in itself—but because of the intrinsic merit of the instrumental portion of the programme. Beethoven's Grand Concerto, No. 4, in G major, and Mendelssohn's Scotch Symphony in A minor, constituted the chief items, and their rendering came near perfection. The programme also comprised the Overtures to "Der Freischütz" and "Tannhäuser," sufficiently illustrative of two distinct schools of thought; and Mr. Hallé, in addition to playing the pianoforte in the Concerto, conducted the entire performance. Madame Albani, who was in excellent voice, gave as her selections the aria "Casta Diva," from "Norma"; Handel's "Sweet Bird," and Gounod's "Ave Maria," the obligato accompaniment to the latter being entrusted to Herr Straus.

The second Hallé Concert took place on the 10th ult., with Madame Norman-Néruda as solo violinist. Her performance of Beethoven's Concerto in D merits primary attention, and its changing features were executed with perfect skill. Madame Néruda's other items were by Wieniawski—(a) a "Legende" in G minor, and (b) a "Mazourka" in G major. The Symphony was Schubert's No. 8, in B minor. Madame Biro de Marion was the vocalist, and her selections included examples of Weber, Beethoven, and Hérold.

At the third Concert of the Philharmonic Society, on the 3rd ult., Haydn's "Creation" was given. The soloists were Mrs. Hutchinson, Mr. Henry Piercy, and Mr. Ludwig—Mr. Piercy in the tenor music making a most favourable impression. The work of the chorus and band was, on the whole, satisfactory, although the hurried tempo of one or two of the most prominent numbers—notably "The heavens are telling"—somewhat detracted from the dignity of the performance. At the following Concert of this Society, which took place on the 17th ult., the chief attraction was the return visit to Liverpool of M. Vladimir de Pachmann. The eminent Russian's powers of execution are still the theme of wonderment, and the facility with which he disposed of the difficulties bristling throughout Mozart's Concerto in D minor, again proved his claim to be considered an artist of the very highest order. M. de Pachmann's subsequent soli, and especially Henselt's Study, "Si oiseau j'étais," which had to be repeated, furnished examples of the delicious ease and delicacy which pervades all his performances. He was

accorded a most hearty reception. Mdlle. Maria de Lido was the vocalist, and in her various songs evidenced a faultless style and intonation. The orchestral items comprised the Overture to Weber's "Euryanthe," selections from Wagner's comic opera "Die Meistersinger," and Cherubini's overture "Elise."

The Caledonian Choral Union, a newly-formed Society, gave its first Concert at Walton, on the 6th ult., and the performance included a rendering of Handel's Cantata "Acis and Galatea." Mr. R. V. McCulloch conducted, and, although subject to certain blemishes, this first appearance of the Society promises to be the augury of a useful and satisfactory career.

A "Bottesini" Concert, promoted by Messrs. J. B. Cramer and Co., took place at the Philharmonic Hall, on the 20th ult., and as its advertised title would indicate, its chief importance was due to the engagement of the unrivalled double-bass virtuoso. His performances are usually confined to his own compositions; but in this instance, in addition to a "Bolero" and a duet for violin and contrabasso, he combined with Miss Agnes Zimmermann and Signor Papini in a scholarly rendering of the *Allegro agitato* and *Adagio* from Mendelssohn's Trio in D minor. The vocalists comprised Miss Gertrude Griswold, Madame Antoinette Sterling, Mr. J. W. Turner, Mr. Maybrick, and Mr. Farley Sinkins.

The first of a series of four Subscription Concerts was given at the Birkenhead Music Hall on Wednesday, the 11th ult. These Concerts were promoted two or three years ago, with the object of providing Birkenhead with classical chamber music of the first order, and have successfully adhered to this intention. The programme in question included Schumann's String Quartet in A minor and Mozart's Duo for piano and violin in D, and from the fact that the artists comprised Madame Norman-Néruda, Mr. Charles Hallé, Messrs. Speelman, Straus, and Franz Néruda, it is superfluous to state that the performance was one of the highest excellence. Miss Hope Glenn was the vocalist.

The production at the Royal Court Theatre, on October 30, and again on the 16th ult., of Gounod's "Faust" by the Liverpool Amateur Operatic Society, created somewhat of a stir in musical circles. Whilst the temerity, and, on the whole, general capability of the performers is worthy of praise, the event only tends to demonstrate the depth of the gulf which separates amateurs from professionals in this, the highest test of musical and histrionic ability. Mr. A. Morch, in the character of *Mephistopheles*, and Miss Hallwood as *Siebel*, were particularly effective, and with the assistance of an efficient orchestra, under the conductorship of Mr. J. O. Shepherd, there was a singular absence of amateurish hitches.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

MUSIC seems to be in a state of preparation in Bristol just now, and very few Concerts have been given lately. The chief event has been the first of Mrs. Viner Pomeroy's series of four Chamber Concerts, which took place on the 10th ult., and was held, as usual, in the smaller of the Victoria Rooms. There was a somewhat larger attendance than is sometimes the case, though this, unhappily, does not mean that the room was full. The executants were Mr. Henry Holmes (first violin), Mr. John Pardew (second violin), Mr. Ellis Roberts (viola), and Mr. J. Pomeroy (violinello). The first piece, Haydn's Quartet for strings in C major, No. 32, evidenced a sad want of rehearsal, which at one time amounted to a breakdown. The next number, Mendelssohn's Trio in D minor, for piano, violin, and violinello, was splendidly played. Mrs. J. L. Roedel was the pianist, and her fine performance of her most difficult task was quite beyond criticism. Mr. Pomeroy then contributed an *Adagio* by Bargiel as a violinello solo, which was much appreciated; and the remaining item, Beethoven's Quartet in A major, No. 5, for strings, was very well rendered and much enjoyed.

Organ Recitals were given by Mr. George Riseley at Colston Hall, on October 31, and the 5th, 7th, and 14th ult. The members of the Bristol Musical Association gave their Thirty-fifth Popular Concert on the 21st ult., when Colston

Hall was densely crowded. The Concert was above the average in point of merit and evidently gave great satisfaction. The vocalists were Madame Wilson-Osman, Mr. E. T. Morgan, and Mr. Lawford Huxtable. The programme was miscellaneous, and perhaps was the more popular for that reason. The band and chorus were highly efficient, and during the evening Mr. G. Riseley contributed two organ solos, which were enthusiastically applauded. Mr. G. Gordon conducted.

Mr. Augustus Aylward gave an Organ Recital in the Congregational Church at Salisbury, on October 27, assisted by Miss Amy Aylward as vocalist. The programme included Triumphal March ("Naaman"), Costa; Berceuse, Delbruck; Gavotte, Henschel; Invocation, Guilmant; Coronation Anthem, Handel; and songs by Gounod, Pinsuti, Randegger, &c. The church was well filled, and the Recital was a great success.

A Concert was given in the Hamilton Hall, Salisbury, on the 3rd ult., in aid of the Fund for the Restoration of St. Martin's Church. The Concert was under the patronage of the Earl of Radnor, and was well attended. The principal attraction was the performance of a Cantata, "The Pilgrim's Progress," by Edmund Rogers. The work was satisfactorily rendered by a band and chorus of about seventy performers, gathered from the various societies of the city. The principal vocalists were Mrs. E. Steward, Mr. R. Hunt, Mr. Walter Howgate, and Mr. Arthur Crick. Mr. Alfred Foley was the leader of the band. Miss Grace Harding presided at the pianoforte and Mr. Charles Rogers at the organ. At the end of the performance the composer, who conducted, was warmly and deservedly applauded. The second part of the Concert was miscellaneous, the most interesting item being Mr. Alfred Foley's violin solo, Spohr's "Barcarole," which was rendered in a highly finished manner.

The last of Miss Aylward's series of Concerts of chamber music for the present season was given in the Salisbury Assembly Rooms, on the 13th ult. The attendance was scarcely so good as usual. The Concert opened with Rheinberger's Quintet in C, for piano, two violins, viola, and violoncello, of which a very satisfactory interpretation was given by Miss Aylward, and Messrs. A. Burnett, C. Gamblin, Ellis Roberts, and W. E. Whitehouse. Mr. Whitehouse gave a finished and sympathetic rendering of Marcello's Sonata in G, for the violoncello. One of the most enjoyable features of the Concert was Miss Aylward's pianoforte solos—Schumann's Romance in F sharp (Op. 28) and the Allegro from his "Fashingsschwank aus Wien," both of which were played in a most artistic manner. The other items of the Concert were Beethoven's "Kreutzer" Sonata, and Dr. Villiers Stanford's Quartet in F. Special mention must be made of Mr. Burnett's playing in the Adagio and the Allegro of the "Kreutzer" Sonata, and of Miss Aylward's really splendid interpretation of the pianoforte part of Dr. Stanford's Quartet, especially in the Scherzo, Adagio, and Finale. As a whole, the Concert formed a very satisfactory and worthy conclusion to the excellent series of the present season.

The Plymouth Vocal Association are busy rehearsing Cowen's "Rose Maiden," and other works by Cowen and Löhr, which will be given at their next Concert, on the 9th inst. Great interest is felt in this Concert, as Mr. Cowen will conduct his own compositions. The artists engaged are Miss Ada Patterson, Mr. Sidney Tower, Mr. Barrington Foote, and Mr. French Davis (harp), and there will be a complete band and chorus. This Concert will be the first of the nineteenth season of this Association.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

EVERY seat in St. George's Hall, Bradford, had its occupant on the occasion of the first Subscription Concert of the season, held on October 30. The Subscription Concerts attain their majority this year, and the institution was never so successful. The work selected for performance—Berlioz's "Faust"—had been heard on two previous occasions in Bradford, and amid such demonstrations of approval that the committee had no hesitation in putting it forward for a third time. The Bradford Chorus, or, to speak more accurately, the members of the Festival Choral

Society, of which Mr. Burton is the Conductor, did their work splendidly, both in the difficult numbers, such as the Finale to the second part, and the more refined choruses which appear so frequently in the book. The orchestra was Mr. Hallé's, and it need scarcely be said that their interpretation was a triumphant realisation of the art of tone painting, for the exhibition of which perhaps no work affords more scope. The part of *Mephistopheles* was undertaken by Herr Henschel, whose appearance in a fresh rôle, so far as Bradford people are concerned, was regarded with much interest. His fine voice told with much effect upon the audience. Of Mr. Lloyd's tenderly-conceived *Faust*, and the vocal purity and pathos of Miss Davies's performance of *Marguerite*, nothing new can be said. The small part of *Brander* was assigned to Mr. Kingsley, who acquitted himself creditably. Mr. Hallé was the Conductor. The second Concert, which took place on the 20th ult., was devoted to chamber music, Mr. Charles Hallé, as usual, having the direction and a large share of the practical work. Two important works stood at the beginning and end of the programme, namely, Mozart's Sextet in B flat (No. 15), and Brahms's Piano Quintet in F minor (Op. 34). Although both works were somewhat marred by the movements of a section of the audience—the late arrivals and the early departures—they created impressions which will outlast many other fine things which the season has to offer in Bradford. To characterise the performance, it is sufficient to say that Mr. Charles Hallé—to whom cultured amateurs are indebted for many opportunities of studying the works of Brahms—Madame Norman-Néruda, Signor Risegari, Herr Straus, and Herr Franz Néruda, were the executants. In addition to the four last-named artists, Herr Paersch and Signor Preatoni assisted in Mozart's Sextet. Mr. Hallé played with his accustomed finish Beethoven's Sonata (Op. 81), and Madame Norman-Néruda afforded a happy contrast of her usual style in the rendering of a Legend and a Mazurka by Wieniawski. Herr Franz Néruda, who, in a sense, filled the place of Signor Piatti, proved an admirable substitute for that artist, and his performance of a couple of morceaux by Popper was such as to ensure him a cordial welcome should he ever again visit Bradford. The vocalist was Madame Valleria, who was heard at her best.

At Bradford, Herr St. Hensé gave an attractive Concert on the 11th ult. On that occasion Signor Risegari and M. Vieuxtemps, with Mr. Empsall and Mr. Sewell—two well-known local artists—assisted him in the performance of several important works, not to say novelties. Among other examples were Beethoven's String Quartet in G, and Schumann's "Stücke im Volkston," for piano and cello (Op. 102), both of which were interpreted with clearness and fervour. Three selections from Ernst and Heller's "Pensées Fugitives," by Herr St. Hensé and Signor Risegari, and a "Spanisches Quartet" by Madame Hertrite-Viardot, the gifted teacher of singing of Frankfurt, concluded the Concert. Herr St. Hensé's pianoforte solos were a Nocturne by Chopin, and two of Heller's pieces.

The Bradford Festival Choral Society gave Rossini's "Stabat Mater" and Gade's "Psyche" in St. George's Hall, on the 13th ult. The choral work, it need scarcely be said, was in good hands; the singing being well up to the Bradford standard, both in respect of tone and power. The rendering of the beautiful prologue of "Psyche" may be specially referred to as combining delicacy and refinement, well worthy of the subject. Miss Thudichum sang the soprano solo music of both works with spirit and refinement, and, generally, gained much by her visit. Mr. Valentine Smith essayed the tenor music very creditably, and the baritone solos of Mr. L. Williams were much appreciated. Miss Clara Myers, as contralto, betrayed a slight nervousness, but on the whole sustained the music allotted to her with credit. Miss Clara Jowett rendered the subordinate soprano solos with much acceptance. The Conductor was Mr. Burton.

An exceedingly interesting Chamber Concert was given on the 9th ult., in the Albert Hall, Leeds, by Mr. F. Kilvington Hattersley. Readers will scarcely need to be told that Mr. Hattersley is a Yorkshireman, who became an exceptionally brilliant pupil at the Royal Academy, and attracted favourable notice by his early efforts in creative

art, and notably by his setting of the 97th Psalm. Mr. Hattersley did his audience at Leeds the honour of placing before them a fresh contribution from his pen to English music, in the form of two sketches for the pianoforte, entitled "The Legend" and "The Village Fountain," and he was also responsible for two other items which appeared in the programme, namely, a Vocal Serenade, with violin obbligato ("The Tribute of Love"), and the first movement of a Trio in D minor for pianoforte, violin, and 'cello. Mr. Hattersley's technical ability is perhaps the best feature of these compositions, albeit there is freedom of imagination and an elevated purpose which promise much for the character of future work. The sketches are very pretty and fanciful, and the Serenade is marked by great refinement, but the Trio falls short of the lofty aim apparently sought to be achieved. Apart from Mr. Hattersley's place in the programme the Concert was a remarkable one by reason of the appearance of Mr. Walter Bache, a virtuoso who is rapidly securing the sympathies of a considerable section of Yorkshire musicians. Of course Mr. Bache's energies were devoted to the exposition of Liszt, and his wonderful solos created the usual amount of astonishment, and as much for composer as for executant. Mendelssohn's Trio in C minor had an appropriate place at the head of the programme, and Sir George Macfarren's Trio in E major and E minor was also included, the performers in each instance being Mr. Bache, Mr. Francis Ralph (violin), and Mr. Whitehouse (cello). Mr. Ralph rendered with nice feeling and great technical skill, a Violin Sonata by Tartini, and Mr. Whitehouse played a Hungarian air by Fischer. The vocalists were Miss Kate Winifred Payne and Miss Hilda Wilson, who in addition to solos, contributed one of the most agreeable performances of the evening in the shape of two duets by Dvorák. Mr. Hattersley, I hear, is about to settle in Leeds.

The Leeds Philharmonic Society gave an exceptionally fine performance of "Elijah" on the occasion of its first Concert of the season, in the Coliseum, on the 11th ult. The commodious building was crammed. There was no lack of choral power, and it was of a refined description. The principals were Mrs. Hutchinson, Miss Rees, Mr. S. Jackson, and Mr. F. King, all of whom did justice to the work, though Mr. King scarcely seemed in his best form. Mr. Alfred Broughton was the Conductor, and is to be congratulated on having produced the Oratorio in a degree of perfection such as is seldom equalled. Mr. Alfred Benton rendered good service at the organ, and the band was well balanced. An extra Concert is to be given on the 23rd inst.

Chamber music continues to extend its domains in Yorkshire, and, considering the competition in other departments of music, may be said to have a fairly successful time of it. At the Philosophical Hall, Leeds, Messrs. Haddock and Dawson continue their weekly Concerts in presence of moderate audiences, who derive a vast amount not only of enjoyment, but instruction, from the performances. Although the selections are necessarily limited, the whole world of creative art is made to pay tribute. The seventh Recital, which took place on the 19th ult., and which may serve as a specimen, included Beethoven's Sonata for pianoforte and violin (Op. 96), Gade's Sonata in D minor, a Sonata by Handel—that which was transcribed for the violin by David—a Fantasia by Vieuxtemps, and one or two pianoforte solos from Mendelssohn, including his Andante and Rondo Capriccioso.

The second of the Leeds Popular Concerts was given on the 15th ult. in the Coliseum. The temperature of the building was on this occasion much more agreeable; there were no draughts, and the construction of a permanent orchestra, upon which had meanwhile been erected an organ, not only added to the appearance of the place, but vastly improved its acoustic properties. The leading attraction of the evening was the presence of M. Saint-Saëns, for whose services at the Concert Leeds musicians are deeply indebted to Mr. Rawlinson Ford. The programme was lengthy, but M. Saint-Saëns was identified in some way or other with almost every item, and not in one department alone, but in every one of the versatile forms of his genius. His creative gifts were exhibited in the performance of the Piano Quintet in B flat (Op. 41), and of a *pièce d'occasion* in the shape of a Violin Sonata by

Herr Peiniger; and his executive ability took the form of organ and pianoforte solos. His performance at the organ revealed him in his best mood, and opened out that rich vein of improvisation which he possesses in a commanding degree. Associated with him in the carrying out of the programme were MM. Peiniger, Parker, Gibson, and Ould, the first and last-named of whom contributed solos. Miss Hope Glenn was the vocalist, and sang with much acceptance. Mr. Alfred Broughton was the accompanist.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE musical performances in Edinburgh during the last month have been numerous and varied. The Edinburgh Select Choir began with "Elijah," under the conductorship of Mr. Henry Hartley. Considering the small number of voices, and that the work was new to the Society, the performance was satisfactory.

Mr. Millar Craig and Miss Noble gave, on the 2nd ult., in the Freemasons' Hall, the whole set of Schubert's "Schöne Müllerin." Although these songs are familiar enough, still the rendering of the whole in one evening was a novelty to an Edinburgh audience. Mr. Craig and Miss Noble both sang with much feeling, and the Recital gave pleasure to the listeners, who were numerous and attentive. Mr. Thomas Craig accompanied.

On the 3rd ult., Miss Agnes Zimmermann, Madame Antoinette Sterling, Messrs. Bottesini and Papini gave a Concert in the Music Hall. Miss Zimmermann was, as usual, enthusiastically received, the highly-developed technique of her pianoforte playing being thoroughly appreciated. In her rendering of Jádassohn's Scherzo, and of one of Liszt's Hungarian Rhapsodies, she realised fully the ideas of the composers. She also sustained the pianoforte part with Signor Papini in the "Kreutzer" Sonata, and in one movement of Mendelssohn's Trio in D minor. Signor Bottesini played compositions of his own, a Bolero and a duet for bass and violin; Signor Papini gave as his solo a Fantasia on Scottish airs, which, as usual, when national melodies are played, obtained from the audience the most enthusiastic applause; and Madame Antoinette Sterling, Miss Griswold, Mr. Turner, and Mr. Maybrick, contributed solos with their usual success, several encores being demanded.

The long-anticipated arrival of Dr. Hans Richter and his orchestra filled concert-goers with delight, and the two performances given here may be said to have far exceeded expectations. Wagner was prominent in the programme, and the faultless rendering of his compositions under so celebrated a Conductor must have made converts of many hitherto hostile. Strange to say, of the many selections the "Walkürenritt" obtained most applause, and the loudly demanded encore was only withheld on account of the want of time. The remainder of the programme comprised selections from the "Meistersinger," "Tristan und Isolde," "Tannhäuser," and "Parsifal." At the first Concert, Beethoven's "Leonora" Overture, and the C minor Symphony were performed, and at the second the Seventh Symphony. The rendering of the latter was almost perfect, and bore testimony both to the efficiency of the instrumentalists and the Conductor's knowledge and love of the works of the great master. Liszt's first Hungarian Rhapsody, played with surpassing delicacy and brilliancy, delighted the audience, as the charming rhythm of the Czardas cannot fail to do when rendered with such *verve*. Miss Lena Little gave songs by Gluck, Handel, and Mozart, and won hearty applause and recalls.

Mr. Charles Hallé and Madame Norman-Néruda paid Edinburgh their visit as usual at this season. Conspicuous as novelties in the programme were Brahms's Scherzo in B flat minor, and a Sonata in C minor, by Emmanuel Bach, for violin and piano. The Concert was much enjoyed.

On the 18th ult. the Heckmann Quartet, engaged by the Philosophical Institution, gave a Concert in Queen Street Hall, with Madame Sophie Löwe as vocalist. The programme included works by Beethoven, Schumann, Haydn, and Brahms. Of the last mentioned composer, Madame Sophie Löwe sang three songs, one of which,

"Sonntag," made a most favourable impression on the audience, who insisted on an encore, which was granted. At the Concert on the following day, the vocalist was Signor Alberto Bach.

At Sir Herbert Oakeley's first Organ Recital in the music class-room of the University, the programme included a Concerto by Corelli, a Motett by Haydn, and Minuet in E flat by Beethoven. A feature of the Recital was the appearance of Madame Marie Roze, who sang Mozart's "Voi che sapete," Sir H. Oakeley's romance, "La fiancée du Marin," and Weber's "Softly sighs" (with organ accompaniment) in a manner which evoked the utmost enthusiasm.

Herr Alfred Gallrein (violinist) gave the first of a series of Chamber Concerts, in the Freemasons' Hall, on Saturday, the 21st ult., when he was supported by Mr. Colin Mackenzie, who has lately returned from Frankfort (where he has been studying with Herr Hermann), a lady amateur (piano), and a local vocalist. The principal works performed were Beethoven's Trio, C minor (Op. 1), and the same composer's Sonata for violin and piano (Op. 12).

On the same day Mr. Carl Rosa's English Opera Company terminated a fortnight's engagement at the Lyceum Theatre. The operas new to Edinburgh were "Manon" and "Nadeshda." The latter seems to have been most successful, and "Carmen," as usual, attracted larger audiences than any of the other works.

The Choral Union Concerts will begin on the 9th inst., the work selected for the opening Concert being Mr. A. C. Mackenzie's Oratorio "The Rose of Sharon," which will be given under the conductorship of the composer.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

Two Concerts by Herr Richter's orchestra were given in St. Andrew's Hall, on October 27 and 30 respectively. Expectation was raised to a somewhat high point, but unfortunately for the success of these Concerts a very indifferent, or at any rate unequal, band was brought down. The performances suffered in consequence not only in regard to execution, but, the fact of the inferiority of the orchestra having become known, in regard to attendance also. The programmes of the two Concerts were voted a little heavy, consisting, as they did, chiefly of Wagner excerpts.

Notwithstanding the depression of trade, the subscriptions to the Choral Union series of Choral and Orchestral Concerts are, I am glad to say, exceedingly encouraging. There is nothing further yet to be said with regard to the arrangements, the scheme for the Saturday evening series not having been sufficiently matured for publication; I may, however, say that the choral element may, not improbably, have a fuller place in it than hitherto.

On the 5th ult. a Ballad party, comprising Miss Gertrude Griswold, Madame Antoinette Sterling, Mr. J. W. Turner, and Mr. Maybrick; with Miss Agnes Zimmermann, Signori Papini and Bottesini, instrumentalists, gave a Concert in St. Andrew's Hall, in presence of a comparatively small audience. The character of the vocal selections had no doubt much to do with the poor attendance. Our better class amateurs are beginning to see through and despise the royalty system of song-singing, and not even the undoubted legitimate attractions of the instrumental party, nor the artistic position of the vocalists themselves, seemed to be sufficient to modify the feeling.

It is true that a somewhat similar, if rather higher class of Concerts, of which a series was given during last month on Saturday evenings, in St. Andrew's Hall, was comparatively very well attended; but it is to be remembered that these entertainments are primarily intended for persons of as yet uneducated taste and limited means. At the Concerts referred to, which are under the auspices of the directors of the Glasgow Abstinents' Union, such excellent artists as Madame Patey, Miss Anna Williams, Miss Mary Davies, and Signor Poli, were engaged. A novel feature was the appearance of a small instrumental party, under the direction of Mr. W. H. Cole, whose selections were choice and classical.

Mr. Charles Hallé and Madame Norman-Néruda gave a Concert here on the 13th ult. in the Queen's Rooms, which was well attended.

It is announced that Señor Sarasate will appear in Glasgow on February 28, and M. de Pachmann on March 22 and April 5 of next year.

A new Choral Society has been formed in Glasgow, bearing the name of the West of Scotland Choral Union. It will be conducted by Mr. H. A. Lambeth, Mr. J. T. Pye, F.C.C., being accompanist.

The Glasgow Academy Choir, which continues under the earnest and skilful training of Mr. John MacLaren, will this season take up Herr Gustav Ernst's recently published Cantata "Love's Conquest," together with a selection of part-songs. The choir numbers about eighty boys, with a tenor and bass contingent of old pupils of the Academy. Special attention has been more particularly given of late in the Academy to instrumental as well as vocal music, piano and violin classes having been recently formed.

The Hillhead Musical Association, which is now in its fourteenth year, will this season give as its principal work Gade's "Erl-King's Daughter." Mr. W. T. Hoeck is the Conductor, as formerly.

The Musical Association of Queen's Park United Presbyterian Church, which is under the direction of Mr. W. T. Hoeck, have selected Alfred Cellier's setting of "Gray's Elegy," which they no doubt consider grave enough for performance in a church, the views of some of our Scotch dissenting sects being pretty easy on this subject.

The Dennistoun Musical Society, I am sorry to say, has ceased to exist. It was under the conductorship of Mr. T. S. Drummond, and showed good taste, as a rule, in its selections. The district is a populous and not uncultured one, and should not be without some society of the kind.

Weber's Mass in G will be revived by Greenhead United Presbyterian Church Musical Association, Mr. Inglis, Conductor. The Society performed this composition some years ago with marked success.

A new Choral Society, of a more public and comprehensive character than the Association under Mr. McNabb, has this season been formed in Bothwell, Mr. McHutcheson having undertaken to train it. About seventy members have joined. It is called the Bothwell Choral Society.

At Kilmalcolm, fifteen miles from Glasgow, now a beautiful residential place for Glasgow merchants, though but recently a "deserted village" of the humblest kind, was given with considerable success, on the 5th ult., a Concert of instrumental and vocal music, the selections being marked by much good taste.

Three Concerts are to be given in Greenock by the Glasgow Choral Union Orchestra during the season, those being the first appearances of the band in the important town at the mouth of the Clyde. Greenock had the curious and enviable distinction at one time of being the only place in Scotland, excepting Edinburgh, where a Quartet Concert could be heard occasionally.

In the ancient and historical town of Dunfermline an amateur Orchestral Society of some considerable attainment is in active existence. There are thirty-four members, and it is trained and conducted by Mr. W. H. Cole, of Glasgow. The No. 1 Symphony of Beethoven is being studied at present; also the D minor Concerto of Mozart, the Overture to "Il Barbiere," &c.

A Concert of Chamber Music was given in the Corn Exchange, Alloa (situated on the Forth), on the 6th ult., by Mr. Cole and party. The programme comprised two Quartets by Schubert, Haydn's "Hymn to the Emperor" Quartet, in G, by Raff, and a Polonaise by Wieniawski (Mr. Cole), and other choice selections.

The Glasgow Society of Musicians are to entertain Mr. Mackenzie on the occasion of his being here to conduct his Oratorio "The Rose of Sharon."

Every Saturday afternoon and Monday evening, Concerts are being given at the Water Colour Society's Exhibition by a select orchestra, under the direction of Mr. W. H. Cole. Overtures and excerpts from Symphonies, Suites, &c., together with an occasional chamber piece, such as Schubert's Octet, Quintets and Quartets by Thomas, David, and others, form the programmes.

MUSIC IN MUNICH.

(FROM OUR OWN CORRESPONDENT.)

THE recent production of two new works on the same evening at the Hof-Theater in Munich was signalled by a great success. The first of these was "Der faule Hans," by Alexander Ritter; the second, "Der Barber von Bagdad," by Peter Cornelius. It is of the last-named work that the present article treats.

It is eleven years since the composer died—twenty-seven since this opera was completed and brought out at Weimar by the discerning and indefatigable exertions of Liszt, ready as he has ever been to acknowledge genius, and to lend it a helping hand. More shame, therefore, to the musical apathy which, when this little gem had once seen the light, could permit it to be buried away again for nearly three decades; and all thanks and honour are due to Hof-Capellmeister Levi, who, on this occasion, has brought the work to a new birth. That it will hold its own henceforth on the German stage is predicted in glowing terms by the *Allgemeine Zeitung*, from which the following is quoted:—

"The 'Barber of Bagdad,' in its declamation, in the close connection of word and tone, in the importance allowed to the orchestra, in the freedom of its harmonisation, and in the organisation of the whole, stands upon the footing of the musico-dramatic principles of Richard Wagner, to which Peter Cornelius attaches himself with the enthusiasm of conviction; but this work, which originated ten years before the 'Meistersinger,' possesses at the same time, like every creation of a genius, complete and visible independence both in invention and form. Peter Cornelius has composed his own text, and has thereby shown himself as a master in the realisation of the language for comic purposes. There is no trace of symbolising, or of the representation of the *universal* through the *individual*, as in 'Der faule Hans'; reflection has nothing to do with the 'Barber of Bagdad.' And it belongs to the sphere of the comic, that it makes us forget the *before* and the *after*, the height and the depth of life, and enchains us to the *here* and *now*.

"And in the delineation of the comic element, Cornelius has, both musically and dramatically, kept within the limits of the beautiful. The *Barber* is no caricature to make us shake with laughter, but a comic figure placed in the right light, which forces a smile from us whether we will or no.

"Besides a rich creative phantasy, the 'Barber of Bagdad' shows a wonderful mastery of *technique*, by which the composer makes light of the most difficult problems of harmony, and with the utmost freedom and boldness in modulation, yet holds the opera from beginning to end within the limits of what sounds well, and is truly musical."

We learn from a private source that the result surpassed all anticipation, and that there was but one opinion about the work. On all sides exclamations were heard—"How beautiful! How is it possible that the work has remained so long in oblivion?"

Liszt was present at the second performance, coming direct from the station to the theatre, after his long journey from Weimar, to do honour to the memory of his old friend. For Peter Cornelius, though here almost unknown, and in Germany hitherto far too little appreciated, belonged to that renowned little circle of musicians, which counted Wagner and Liszt as their head, and included such names as Tausig, Bülow, and the subject of the present article.

OBITUARY.

WITH Gustav Adolph Merkel, whose death occurred on October 30, at Dresden, a gifted and earnest worker in various departments of our art has passed away. Born in the year 1827, at Oberoderwitz, in Saxony, the native soil of many a distinguished organist and contrapuntist, it became Merkel's privilege to carry on in modern days the best traditions of a school at the head of which stood the great Johann Sebastian Bach himself. Destined by his parents to follow the profession of a schoolmaster, it was not until his twenty-sixth year that he began to devote

himself entirely to the art he loved, studying counterpoint under Julius Otto, and laying the foundation for his subsequent fame as an organ player under the guiding hand of the celebrated Johann Gottlob Schneider. Robert Schumann, too, extended his generous sympathy and aid to the young artist who quickly made his way in his profession, and, after having filled one or two minor positions, was appointed Court organist at the Dresden Hofkirche, in which office he remained until his death. Merkel also conducted for a number of years the Dreysigsche Singakademie at Dresden, and in 1861 became a professor at the Conservatorium of that town. His compositions, both instrumental and vocal, are numerous, including sonatas, fantasias, preludes and fugues for the organ, solo pieces and duets for pianoforte, motets, and songs. Indeed, considering the comparative brevity of his artistic career, the activity displayed by his pen is surprising; his most recently published composition—three pianoforte pieces entitled "Miniaturbilder"—bearing the Opus number 181. Thoughtful and of most musicianlike workmanship as all Merkel's productions are, his best efforts were probably bestowed upon those for his own instrument, his organ sonatas more especially being justly considered as inspirations of a high order, both in his own country and elsewhere. His life, although outwardly uneventful enough, was replete with those emotional experiences which make up the sum total of the creative musician's existence, and the result whereof he reveals to the world in his works. And there are those amongst the works of Gustav Merkel which will surely perpetuate his memory in the history of the art.

ANTONIN DVORÁK's opera "Der Bauer als Schelm"—an early production by that gifted composer, and long since become popular in the Bohemian capital—was performed for the first time on the 10th ult., at the Hofburg-Theater, of Vienna, with a German version of the libretto. Its success, according to the Prague journal *Politik*, was complete, the overture, the *ensemble* numbers, and a love-duet, more especially, eliciting enthusiastic applause. Dr. Hanslick, the eminent critic of the *Viennoise Neue Freie Presse*, expresses himself most favourably regarding the musical merits of the work, adding that if it should fail to maintain itself upon the *répertoire* it will be owing entirely to the feebleness of the book. The critic, moreover, strongly condemns the puerile demonstrations which, during the earlier part of the performance, threatened to mar the proceedings. It appears that, directly after the conclusion of the overture, a number of youths—students, it is said, of the University—attempted, by hooting, whistling, and other discordant noises, to drown the general applause, and to protest thereby "against the introduction into Vienna of the music of a Bohemian composer." They were, however, quickly silenced, and expelled from the house. The incident has, no doubt, been much exaggerated on both sides, and the fact of its having been construed by some party journals into a "political demonstration," only serves to accentuate the existing ill-feeling between the Austro-German and the Czech elements in the Empire. To cite once more the words of Dr. Hanslick on this subject—"In the matter of art, we should exert our German nationality, in opposition to the Bohemian, as little as we do in the case of the Russian, the Polish, or the Hungarian artist."

THE Members of the St. George's Glee Union, gave their 201st consecutive Monthly Concert on the 6th ult., at the Pimlico Rooms, Warwick Street. The first part of the programme contained the part-song "The Shepherd's Lament" (Henry Smart); a song from each of the following artists—Miss Maud Cameron, Mr. Holberry Hagyard, Mr. Reginald Groome (harp obligato, Mr. H. Field), and Mr. Thurley Beale; and the air and chorus "Haste thee, nymph" ("L'Allegro"), Handel, the solo of which was sung by Mr. Reginald Groome. Handel's Serenata, "Acis and Galatea," occupied the second part of the programme, the solos being admirably rendered by the above-mentioned artists. The part-singing, by a choir of about seventy voices, under the direction of Mr. Joseph Monday, was excellent. Mr. F. R. Kinke very ably accompanied throughout the evening, and Mr. H. King presided at the harmonium in the Serenata.

THE first performance in Australia of Dvorák's "Stabat Mater," and Barnby's setting of the 97th Psalm, "The Lord is King," was given by the Melbourne Philharmonic Society, on September 29, before a large audience. The local press is so enthusiastic upon Dvorák's great work that henceforth there can be little doubt of the composer's name being as popular in Australia as it has now become in England and other musical centres. The *Age* says:—"Dvorák has made an intimate study of the words forming the basis of his work, and his musical phrases are instinct with the feeling thus acquired. The work is in ten numbers, each, however, having a relationship with the rest in general tone, and the pathetic *motivo* forming the leading subject in the introduction and first chorus, 'Stabat Mater dolorosa,' is reproduced in the final number, 'Quando corpus,' though with widely different treatment. The choral portion gives evidence of experience in this branch of composition, and of imaginative power in the distribution of the parts. Not less able is the orchestral treatment, which forms, indeed, one of the principal features of interest in the work. The cultured musician is found in every bar of the composition, and in many places the ideas are extremely noble and impressive." The *Argus*, after criticising each number in detail, continues thus:—"Of the general characteristics of the composer's style above mentioned, we may trace many in the various numbers of which this 'Stabat Mater' consists—notably the abundant flow of fresh and characteristic melody, the remarkable facility in varying and developing motives, and in picturesque orchestration. This composer is one who writes sacred music in serious mood, and therefore we find that his fancy is restrained by the nature of his subject to simplicity, if not severity, of form. His utterances are direct, heartfelt, and fervent, reverent, spontaneous, and, in the musical sense, wholly unconventional." And the *Daily Telegraph*, at the conclusion of a long notice, speaks thus of the grand climax, 'Quando corpus,' and of the characteristics of the composer:—"In the massive effects, vocal and orchestral, which he obtains, the magnitude of his resources is fully displayed. The grand opening phrases for the soli, the splendid harmonies for the chorus, and the magnificent contrapuntal devices employed, leave no other feeling than one of wonder, that a man gifted with such sublime musical talent, should not have been forced into the light of fame and honour long before the rays of either penetrated an obscurity which should never have enshrouded him. To sum up the work as a whole, the chief features are its grave and impassioned character, and its marvellous instrumentation." Barnby's Hymn of course suffered by coming after so massive a work, but it made its mark, and was cordially received. "On its own merits," says the *Argus*, "it deserves cordial reception and hearty praise. In the solos for soprano, alto, and bass voices throughout the work, the composer has displayed aptitude for the invention of graceful and expressive tune and admirable feeling towards orchestral accompaniment, which he employs most felicitously. His choruses are fully written and flow freely, and it would seem that his powers as composer are developing towards still greater achievement." The principal vocalists were Miss Rosina Carandini, Miss Christian, Mr. Arnes Beaumont, and Mr. H. G. Gooch, who were all highly efficient. We cannot conclude our notice without giving the utmost credit to the efforts of Mr. J. H. B. Curtis, Secretary of the Melbourne Athenæum, who, by his excellent translation of the Latin Hymn in the book of words, added much interest to the performance.

WITH a desire of encouraging the performance of his operas, "Jessy Lea" and "The Soldier's Legacy," Sir George A. Macfarren has consented to forego his performing rights in Words and Music until December 31, 1890. These operas having been originally performed in Mr. and Mrs. German Reed's Entertainment with only pianoforte accompaniment, an impression has gained ground that they are unavailable for performance with a band. Orchestral parts, however, of both works exist, and can be hired from the publishers, Messrs. Novello, Ewer and Co., through whom also permission to represent the works may be obtained. The Royal Academy Committee have decided to give a public performance of "Jessy Lea" at the Haymarket Theatre, on the morning of February 11, 1886.

AN Oratorio entitled "The Ascension," composed for the degree of Doctor in Music at Oxford, by Mr. Henry J. Edwards, Mus. Bac., of Keble College and Barnstaple, was performed in the Sheldonian Theatre, on the 6th ult. The soloists were Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Frederick King. The band was mainly composed of London players, with Mr. Burnett for leader, and the chorus included the pick of Oxford singers, professional and amateur. Of the work itself we may safely say that it was well worthy of a good performance. Doctors' exercises are apt to be more learned than pleasing, but a notable exception was found in Mr. Edwards's case. Though the Oratorio is comparatively short, comprising only eighteen numbers, remarkable variety is obtained, and the component pieces are fully and elaborately worked out. An introduction for orchestra is followed by contralto and bass solos, the latter with a chorus, both melodious and effective. The announcement "The Lord is risen," is made by the soprano in a somewhat florid air. The next point is a chorus set to Cardinal Newman's hymn "Praise to the Holiest in the height," in the course of which a masterly fugue with strettos of culminating closeness and brilliancy is introduced. A duet for soprano and tenor that succeeds is one of the least striking numbers, but interest was soon revived by a truly noble setting of "The strife is o'er," in admirable eight-part writing. This chorus made a great effect, but it was eclipsed by the next number, a tenor solo, which, in the hands of Mr. Edward Lloyd, became a veritable triumph both for composer and singer. The same remark applies to the contralto song with violin obligato, "My Saviour, can it ever be," the words of which are taken from "The Christian Year." After a well-written quartet the composer gathers up his strength for the finale, which is of great length. It opens with an orchestral prelude, that served to bring out some charming scoring, this being succeeded by a soprano solo narrating the Ascension. A short duet for tenor and bass, to the words "Ye Men of Galilee," leads into a soprano solo and chorus, "See the Conqueror mounts in triumph"—perhaps the most effective number in the work—after which a fine fugue, ending in a most striking eight-part climax, brings the Oratorio to a close. The composer received a perfect ovation at the conclusion of the Oratorio. A better exercise for the degree of Doctor of music has not been produced for years, and it can scarcely be doubted that before long the work will be performed elsewhere.

THE Westminster Popular Orchestral Society gave its first Public Concert on the 9th ult., at the Town Hall, Westminster, amidst circumstances which augur well for the future prosperity of this young and ambitious institution. Founded in May last by fourteen experienced amateur instrumentalists (*employés* in the firm of Messrs. Broadwood) for the purpose of cultivating high-class concerted music, the Society has rapidly developed from its small nucleus into a complete orchestral body of sixty performers, led by Messrs. H. C. Tonking and C. W. Wade, and conducted by Mr. C. S. Macpherson. It is impossible not to admire the spirit which has prompted the formation of this scheme, within a stone's throw almost of the central musical attractions offered by the Metropolis, or, in view of the high aims implied by the constitution of the present programme, to withhold from it a large measure of our sympathy. Such works as Mozart's Overture to "Cosi fan tutte," the same master's Andante and Finale from Symphony in D (No. 46), *Entr'acte* and Ballet music from Schubert's "Rosamunde," and Mendelssohn's "Athalie" March, bear witness to the sense in which the young institution desires to become "popular," and as the Conductor succeeds in getting his, as yet, somewhat untutored forces more thoroughly in hand, progress will doubtless be made towards a practical realisation of this laudable aim. While much of the ultimate success of the new enterprise will, of course, depend upon the support given it by the inhabitants of the borough itself, that support appears to have been freely bestowed on the present occasion, the hall being filled with an audience heartily applauding every number of a programme which, if anything, erred on the side of an *embaras de richesses*; any vocal and instrumental solos having been interwoven with the orchestral numbers already named.

THE Concert held at the City of London College on Saturday evening, the 21st ult., was undertaken by the students of the Popular Choral and Orchestral classes as a substitute for entertainments formerly given, but now for want of funds fallen through. Greater evidence of the substantial good wrought by the Popular Ballad Concert Society, at the East-end, could not be advanced than this willingness of the pupils to bear the monetary responsibility attached to concert-giving, and to appropriate the proceeds to benefit the General Fund. Benevolent schemes reach their highest aim when thus resulting in efforts of self-help. In the present instance the students took matters into their own hands, and guided by their instructor, Mr. W. Henry Thomas, and assisted by the honorary secretary, Miss Paterson, they brought the Concert to a financial success. The occasion afforded them as well an opportunity to display before their friends and the public the progress they had made in musical art. Their rendering of Leslie's part-song "The Pilgrims," was so highly appreciated as to lead to an uproarious demand for repetition. No less worthy was their vigorous and characteristic interpretation of Schumann's chorus "Gipsy life"; nor did the other pieces sung by them during the evening fall below a high standard of excellence. The following artists kindly assisted. Vocalists—Madame Rose Hersee, Miss Clara Myers, Mrs. Mowbray Henderson, Madame Osborne Williams, Mr. Dyved Lewys, Mr. Bartram, Mr. Sydney Melnotte, Mr. Cubitt, and Mr. Prenton: Instrumentalists—Miss Sutton, Miss Edith Russell, Messrs. Kent, Sutton, Bock, Robinson, and Chester. Mr. W. Henry Thomas officiated as Conductor.

By a prospectus recently forwarded to us, we are informed that the New York season at the Academy of Music will commence on Monday evening, January 4, 1886, with a series of Operas to be sung in the English language by American vocalists, most of whom were born in the United States, the Musical Director and Conductor being Mr. Theodore Thomas. Ten works will be chosen for performance during the season from the following list—"Orpheus and Eurydice" (Gluck), "The Merry Wives of Windsor" (Nicolai), "Lohengrin" (Wagner), "Faust" (Gounod), "Carmen" (Bizet), "The Taming of the Shrew" (Goetz), "The Barber of Seville" (Rossini), "Lakmé" (Délibes), "The Flying Dutchman" (Wagner), "Oberon" (Weber), "The Marriage of Figaro" (Mozart), "Leclair" (Halévy), "The Magic Flute" (Mozart), "The Huguenots" (Meyerbeer), and a work by Rubinstein, with other operas. The orchestra will be the well-known one of Mr. Theodore Thomas; the chorus will consist of one hundred voices, selected from four times that number; and the ballet has been entrusted to the thoroughly competent management of Professor Mamert Bibeyran. The season will extend through fifteen weeks, and include forty evening subscription and sixteen afternoon extra performances. It is obvious that a broadly American spirit has animated the direction of this movement, which we sincerely hope may meet with the success it unquestionably deserves.

AFTER the regrettable omission of a season, those highly excellent performances of classical chamber music, the Denmark Hill Concerts, have been resumed. In the present instance, however, the series consists of but two Concerts, and instead of being, as before, under the direction of Mr. Arthur Chappell, are now privately conducted. At the first performance, given at the Surrey Masonic Hall, Camberwell, on the 10th ult., the places of the well-known artists of the popular Concerts were supplied by the celebrated Heckmann Quartet. The music for strings comprised Beethoven's Quartet in F (Op. 59, No. 1) and Haydn's Quartet (Op. 77, No. 2), the executants being in each case Messrs. Heckmann, Forberg, Allekotte, and Bellmann. That neither interpretation left anything to be desired in tone or ensemble, need scarcely be said, nor could the playing fail to elicit the warm manifestations of approval which were bestowed. Miss Margaret Wild contributed, with marked acceptance, a Study in Canon, and Novelette in D (Schumann), for pianoforte, and was also associated with Herr Heckmann in a successful rendering of Grieg's Sonata in F major. Miss Lena Little was the vocalist, singing in a most commendable manner several high-class songs by famous composers.

THE *Melbourne Argus* says that at a meeting of the Music Trades' Association of Victoria, held on Monday, September 14, at Messrs. Glen and Co.'s music warehouse, Collins Street, the question of the importation of cheap German pianos was considered; and it was stated that a great deal of injury was being done to the legitimate dealers in pianos, owing to the practice which had been adopted by certain persons of importing inferior German pianos got up with very showy exteriors. The greater portion of such pianos, it was asserted, bore false or fictitious names, and others were imported without names, and, in many instances, were passed through the custom houses by means of invoices, specially prepared, as being of the value of only from £12 to £15 each. After much discussion, the following motion, proposed by Mr. Allen, of Melbourne, and seconded by Mr. Sutton, of Ballarat, was agreed to, with only two dissentients:—"That when a favourable opportunity presents itself, the trade wait upon the Government to request that fixed rates of duties instead of *ad valorem* rates be imposed on pianos and organs." It was announced that the question of the amounts of the fixed duties would be considered at a future meeting.

It is very rare that a permanent record is required of anything that is done at Promenade Concerts, but there is no rule without exception. We have nothing to do with the motives which prompted Mr. Freeman Thomas to offer a prize of twenty-five guineas for an original Overture by an English composer. The fact that he did so is sufficient, and the response to his invitation was encouraging, no less than seventy-five scores being sent in. Each competitor was asked to name some musician whom he would prefer to be appointed umpire. Mr. Ebenezer Prout, having the largest number of votes, duly adjudicated, and pronounced in favour of an Overture which proved to be the composition of Mr. E. H. Thorne. The "poetic basis" of the work is Scott's story "Peveril of the Peak," and for the sake of local colour Mr. Thorne has introduced the old cavalier song "When the king enjoys his own again," of which he makes very clever use. A lugubrious theme suggests the sour-visaged Puritans, and a more winning melody the love of Julian for Alice Bridgenorth. Though not strikingly original, the Overture is a musicianly work, and above the average of prize compositions. It was first performed at a special Concert, at Covent Garden, on October 29, and was favourably received.

SUNDAY the 22nd ult. being St. Cecilia's Day, was celebrated at St. Margaret Patten's Church, Rood Lane, Fenchurch Street, by appropriate music, Gounod's "St. Cecilia" ("Messe Solennelle") being sung in the morning, and after the evening service a special selection, consisting of two comparatively seldom performed works, Spohr's "Hymn to St. Cecilia," and Handel's Ode (to Dryden's words) on St. Cecilia's Day. The last named was performed in its entirety, with the exception of three movements not suited for Church use. In the soprano solo of Spohr's Hymn, Master W. Croddock greatly distinguished himself, and he was also highly successful in the solos in Handel's work, including "What passion," "But oh, what art can teach," and "As from the power." Mr. E. H. Heathcote gave the tenor solos with taste and feeling. Mr. L. W. Hardy (of the Crystal Palace Orchestra) lent valuable help by his artistic playing on the Cornet, and Mr. Horace Buttery presided at the organ. The excellent Choir of the Church gave the choruses with good effect, and the services were thoroughly appreciated by a large and attentive congregation. Spohr's "Last Judgment" will be given during Advent.

A GRAND Evening Concert, in aid of the sisters of Nazareth House, Hammersmith, was given on the 18th ult., at the Albert Hall. The programme was of a highly attractive miscellaneous character, including vocal contributions by Madame Trebelli, Mr. Santley, and many other well-known artists, a remarkably fine violin performance of Vieuxtemps's "Rêverie," by M. Theodore Werner, and a heartily appreciated recitation given by Mrs. Stirling. It should be added that the whole of the expenses of this Concert were defrayed by Mr. John T. Peacock, of Hammersmith, and an anonymous friend, so that the gross receipts might be handed over to the above charity.

At the thirty-eighth performance of new compositions held by the Musical Artists' Society, on the 14th ult., at Willis's Rooms, the following works obtained a first hearing—viz., String Quartet in G minor (George Gear), Pianoforte Sonata in D (W. H. Speer), Pianoforte Trio in E flat (W. Wesché), Duo Concertante, for pianoforte and violoncello (Sir A. Sullivan), three "Thought pictures," and Fantaisie-Etude for pianoforte (Tobias A. Matthey). String Quartet in G (Henry Baumer), Songs (Charlotte Gilbert, Francesco Berger, Ralph P. Dawes, and Emily Lawrence). Both the composers and the executants of these novelties had every reason to be satisfied with the appreciative attitude of their auditors, a number of whom remained in their seats until the conclusion, at a late hour, of the performance. We may add, however, that the extreme length of the programme told somewhat unfairly against the composers whose works had been placed amongst the last in the order. The executive artists were Messrs. Wiener, E. Roberts, A. Wright, B. Albert, W. Wesché, T. A. Matthey, T. David, and D. Hart, Miss Edith Goldsbro', and Miss M. Cronin.

A VERY successful Concert was given in the Wycliffe Chapel, Commercial Road, E., by the Prize Choir, on the 13th ult., under the direction of Mr. George Merritt, Choirmaster. Mendelssohn's "Judge me, O God," Farrant's Anthem "Lord, for Thy tender mercies' sake," Dykes's "Fierce raged the tempest," Haydn's "The Heavens are telling," and a vigorous composition by the Choirmaster, "Cry aloud and shout," were well sung by the choir. The artists engaged were Miss Dottie Howard, Miss Alice Davis, Miss Kerbey, and Mr. Charles Rowcliffe, all of whom were well received. The instrumental selections included Mendelssohn's Andante and Rondo in E minor, finely given by Miss Bonallack, and the Adagio from Haydn's 7th Symphony, which was well played by Mr. G. E. Hedges. Mr. Merritt conducted throughout in a most careful and able manner. The accompaniments were excellently played by Mr. C. H. Rowcliffe, Organist of St. Luke's Hackney, and Mr. G. Hedges on the organ; and Miss Holdom and Miss Bonallack presided at the pianoforte.

At the first of a series of Chamber Concerts, given at Bromley, Kent, by Messrs. F. Lewis Thomas and William C. Hann, the programme contained, amongst other works of importance, Rubinstein's Sonata in D, for pianoforte and violoncello, which received a fine interpretation at the hands of the concert-givers. At the second, held on Thursday, the 26th ult., Rheinberger's Quartet in E flat, for pianoforte, violin, viola, and violoncello, was played by Messrs. F. Lewis Thomas, Ralph, J. Hann, and William C. Hann.—The programme of the Bromley Orchestral Society on Saturday evening, the 14th ult., embraced Mozart's "Jupiter" Symphony, Beethoven's Overture "Prometheus," and Auber's "Sirene." In conjunction with this body of instrumentalists, the Choral Society is about giving Goetz's 137th Psalm, and Mendelssohn's "Athalie." The united forces, under the direction of Mr. F. Lewis Thomas, now number 120 performers.—The People's Concerts continue to be well attended, upwards of 700 persons being present at the last Concert to enjoy the performance of a programme which included Mendelssohn's Violin Concerto.

MADAME VIARD-LOUIS's fourth and last series of meetings for the performance of Beethoven's works will consist of five Concerts, to be given at the Prince's Hall, Piccadilly, commencing on the 16th inst.; but as there remain only the last four Pianoforte Sonatas of Beethoven to present to the audience, it has been decided to include the great Quintets of Brahms, Raff, Schumann, Rubinstein, Sgambati, the four Sonatas by Raff, for pianoforte and violin, and other works worthy of place in a classical programme. At the last meeting, Madame Louis will introduce Beethoven's thirty-three variations in C major (Op. 121). As heretofore, the instrumental pieces will be interspersed with vocal numbers; and as Beethoven's compositions in this direction have also been exhausted, specimens of the early Italian school of vocal music will be given by artists of recognised position. So excellent a scheme most forcibly appeals to all lovers of high-class music.

No more appropriate Christmas present can be imagined than the new volume of the "Girl's Own Annual," which, apart from the excellence and attractiveness of its numerous illustrations, contains a variety of matter, not only of intellectual, but of high moral worth. Musically it appeals to us with irresistible force, for original compositions by eminent writers are scattered throughout the book, and papers on various subjects connected with the art are contributed by Miss C. A. Macirone (whose thoughtful articles in last year's volume of this work were mentioned at the time in our Journal), Lady Benedict, Madame Lemmens-Sherrington, &c. The volume is in every respect elegantly got up, and may be recommended as an ornamental, as well as useful, addition to the drawing-room table.

THE newly acquired Hall of the Surrey Conservatoire of Music (hitherto known as St. Luke's Church) was opened on Monday evening, the 23rd ult., with a Pianoforte Recital by Mr. Tobias A. Matthey, Professor of the Royal Academy of Music, and of the Surrey Conservatoire, assisted by Miss Kate McNeill and Mr. W. Mackway. It has been arranged to have the ceremony of laying the foundation stone of the Conservatoire Home on Monday, the 7th inst., at 10 o'clock, by the Right Hon. the Lord Mayor, accompanied by the Sheriffs of London and Middlesex. The President of the Conservatoire, Mr. Alderman de Keyser, will provide a *déjeuner*; a volunteer guard of honour will attend, and a select Concert by Madame Albani, Mr. Tobias A. Matthey, and others, will give *éclat* to the proceedings.

At the annual meeting of the stewards and subscribers of the Clerical Charity at Hereford, the accounts submitted showed that the subscriptions to the Charity had been fairly kept up to their usual amount, and that the receipts at the Festival of this year varied but slightly from those of the Worcester Festival of the previous year. They exhibit, however, a very satisfactory advance upon the receipts of the Hereford Festival of 1882, for which the Charity is mainly indebted to the zeal and energy of the large body of stewards of this year, and the kind co-operation of the citizens of Hereford. From the income thus accruing, the meeting was enabled to vote grants, amounting in the whole to £395, to 12 applications for relief—viz., two widows, nine orphans, and one clergyman in distressed circumstances.

UNDER the provisions of a Deed of Foundation executed by the Corporation of Trinity College, London, on March, 29, 1884, the undermentioned members of the College teaching staff (all of whom have held their respective appointments some time) have now been nominated and approved for the title and precedence of Professor in the College:—James Higgs, Mus.B., Counterpoint, Canon, and Fugue; Bradbury Turner, Mus.B., Pianoforte Playing; Edmund H. Turpin, Instrumentation. It is further to be understood that the appointment of Professor Higgs is to a Foundation Professorship, and that Professor Turpin continues to hold, in conjunction with the Chair of Instrumentation, the Lectureships in Musical Form and Musical History.

At the first examination for the degree of Bachelor of Music by the University of Trinity College, Toronto, held simultaneously in London and Toronto, the following were examined and approved:—Class 1: James Stewart Henderson, J. T. Flitcroft, A. E. Tozer, F. W. Williams, A. E. Gregory, G. Havelock, H. W. Rogers, A. J. Beard, H. F. Henniker, A. J. Owen, S. G. R. Coles, C. H. H. Sippel, A. J. Phipps, J. Acton, F. N. Birchnell, C. B. Bumstead, F. Dean, J. Bell, H. J. Vaughan, S. W. Lingard, F. J. Dugard, Miss L. Dicks, A. E. J. McCreary and F. P. Dean. Class 2: Rev. J. Cater, J. Palmer, W. A. W. Howlett, and J. Wilson. Class 3: Rev. A. W. Hedges, W. E. W. Stark, and H. J. B. Dart.

On Thursday evening, the 12th ult., Farmer's Oratorio, "Christ and His Soldiers" was given in Oaklands Chapel, Uxbridge Road, by a band and chorus of eighty performers. The leader of the orchestra was Mr. G. Humphreys. Mr. W. H. Carus, R.A.M., Organist of St. George's in the East, presided at the organ, and Mr. C. G. Bell, Organist of St. Philip's, Earl's Court Road, conducted. The work was admirably rendered.

THE prospectus for the twenty-eighth season of the Brooklyn Philharmonic Society announces eight Concerts, eight Rehearsals, and eight Matinées, to be given at the Academy of Music, under the direction of Mr. Theodore Thomas. The programmes will include Handel's "Messiah," with Madame Fursch-Madi, Miss Emily Winant, Mr. William Candidus, and Mr. M. A. Whitney as principal vocalists; Gounod's "Mors et Vita," Dvorák's Cantata "The Spectre's Bride," and the same composer's Symphony in D minor, Raff's "Die Tageszeiten," for chorus, pianoforte solo, and orchestra, and several standard works of the highest interest.

HARVEST Thanksgiving Services were held at St. Stephen's, South Kensington, on St. Simon and St. Jude's Day, and All Saints' Day. On each occasion Mendelssohn's "Hymn of Praise" was sung, with orchestra, the vocalists and instrumentalists numbering over seventy. The solos were taken by Master John Lacey and Master Percy Dawson (boys of the choir), and Mr. Reginald Groome. Matins, Holy Communion, and Evensong were sung to Smart in F, the anthem at Matins being Mr. E. H. Thorne's "All Thy works." Mr. Trickett presided at the organ, and Mr. Hamilton Robinson conducted.

THE members of the St. Augustine's Musical Society, Highbury, gave their seventh Concert on the 17th ult., the first part consisting of Pattison's "Ancient Mariner," the second part being miscellaneous. The Cantata was exceedingly well rendered and much appreciated by a large audience. The principal vocalists were Miss Florence Monk, Miss Cribb, and Messrs. Herbert Nash and Henry Baker, who also gave solos in the second part; Miss Barton contributed a pianoforte solo, which was encored. Mr. Harold Wall accompanied, and Mr. Charles Strong conducted.

AN excellent performance of Mendelssohn's "St. Paul" was given by the members of the Grosvenor Choral Society, at the Grosvenor Hall, before a crowded audience, on Friday, the 26th ult. (165th Monthly Concert). The soloists were Miss Patti Winter, Mrs. D. Woodhouse, Mr. T. P. Frame, and Mr. Frank May, all of whom were highly efficient. The choruses were rendered with much precision. Mr. T. P. Frame presided at the pianoforte, Mr. George Winny at the harmonium, and Mr. David Woodhouse conducted.

THE projected Musical Society at Wood Green, to which we referred in our August number, and which has since been constituted under the style of the Noel Park Amateur Orchestral Society, gave a very successful first Concert at St. Mark's Mission House, Noel Park, on the 16th ult., with a well-chosen programme, consisting of orchestral pieces, and vocal and instrumental solo numbers. The band, which at present consists of some sixteen instrumentalists, was ably conducted by Mr. J. Sullens, the zealous promoter of the young society.

THE Concert given by the Preston Choral Society, (under the conductorship of Dr. Hiles), on the 14th ult., when Handel's Oratorio "Samson" was performed, a notice of which appears in our present number, was the first of four promised in the prospectus for the season 1885-86. At the second, on the 26th inst., Handel's "Messiah" will be given, and Cowen's Cantata "Sleeping Beauty" and Dvorák's Cantata, "The Spectre's Bride," will form the third Concert, to take place in February, 1886. The fourth Concert will be miscellaneous.

MR. JOHN FAUX BOARDMAN, Organist and Choirmaster at St. Saviour's Church, Herne Hill Road, gave his annual Concert at Gresham Hall, Brixton, on Friday evening, the 6th ult., before a crowded audience. The vocalists were Madame Adeline Paget, Miss Alice Patten, Madame Florence Winn, Mr. Charles Chillely, and Mr. James Budd. Part-songs were sung by the church choir, under the careful conductorship of the *bénéficiaire*, an organ solo was played by Mr. Herbert Thorne, and Mr. John Harrison presided at the pianoforte.

THE first Lecture of the session was given at the College of Organists, on Tuesday evening, the 24th ult., by Mr. Samuel Gee, the subject being "The Spirit of the Liturgy, musically considered." Mr. E. H. Turpin occupied the chair.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, performed "Judas Maccabaeus" on the 10th ult., in Christ Church, Watney Street. The soloists were Miss Clara Hoschke, Miss Jessie Dixon, Mr. D'Arcy Ferris, and Mr. Robert Cubitt. The Choir also gave a performance of "Elijah" in St. Bride's Church, Fleet Street, on the 17th ult. The soloists were Miss Clara Hoschke, Mrs. Tuer, Mr. John Probert, and Mr. Jabez West. Mr. E. H. Turpin accompanied on the organ, on both occasions.

THE Clapton Vocal Quartet, consisting of Messrs. Alfred W. Maycock, Henry Thom, Sidney C. Ratcliff, and Alex. H. S. Burnett, gave a very successful Concert on Tuesday, October 27, at the Manor Rooms, Hackney, the proceeds being in aid of the funds of the "Association for the Preservation of the River Lea"; president, the Lord Bishop of Bedford. Madame Bessie Webber, Miss Minnie Kirton, and Mr. H. P. Matthews were the vocalists; pianists, Mrs. W. M. Wait and Mr. Herbert Wait; Conductor and accompanist, Mr. W. M. Wait.

ON Sunday evening, the 22nd ult., a Festival Service was held at St. Barnabas, Kensington, when Dr. Bridge's Oratorio "Mount Moriah," was admirably rendered by a largely increased choir, and an efficient professional orchestra. The soloists were Messrs. Hilton and Dalzell, of Westminster Abbey, and Dr. Bridge conducted. Great credit must be given to Mr. C. Hopkins Ould, the Organist of the Church, who presided at the organ, for the manner in which the work was prepared and rendered.

THE Monthly Smoking Concert of the Victoria Glee Club was held at the Victoria Mansions Restaurant, Victoria Street, on Saturday, the 14th ult. The quartets, solos, and songs, were given by Messrs. W. Sexton, B. T. Waddams, G. T. Carter, Fred. Cozens, E. J. Bell, T. Distin, C. R. Bayley, and S. Kessell. Mr. James Hallé gave a pianoforte solo, and Messrs. J. Hallé and Frank Swinford were the accompanists. Mr. W. Sexton conducted.

THE programme of the Cambridge University Musical Society's Concert on Wednesday, the 4th ult., contained A. C. Mackenzie's Quartet in E flat, which was favourably received by a cultivated audience, and Beethoven's Trio in C minor (Op. 9). The executants were Messrs. Stanford, Gompertz, Jung, and Brousil. Miss Amy Sherwin was the vocalist.

IN a Congregation holden at Oxford on Thursday, October 22, the following were admitted to the degree of Mus. Doc.: H. Walmsley Little, New College, and of Brixton Rise, S.W.; Charles J. Vincent, New College, and of Hampstead, N.W. Degree of Mus. Bac.: W. A. C. Cruickshank, New College; and T. Flemmings, New College.

AN Organ Recital was given at the City Temple, on Thursday, the 19th ult., by Mr. E. H. Turpin. The vocalists were Miss Clara Dowle and Mr. Alexander Tucker, both of whom were very successful.

AT the London Institution, Finsbury Circus, on Thursday the 3rd and 10th inst., Mr. Carl Armbruster, will give two lectures (completing the series) on the Musical Dramas of Richard Wagner, with illustrations.

REVIEWS.

Nachgelassene Lieder für eine Singstimme, mit Piano-forte begleitung. Von Franz Schubert. Revidirt und herausgegeben von Max Friedländer.

Schubert Album. Sammlung der Lieder für eine Singstimme, mit Piano-forte begleitung. Von Franz Schubert. Kritisch revidirt von Max Friedländer. Band I.

Schubert Album Supplement. Varianten und Revisionsbericht zum ersten Bande der Lieder Von Franz Schubert, herausgegeben von Max Friedländer.

[Leipzig: C. F. Peters.]

THE magnificent and critical edition of Schubert's works now in course of issue by Messrs. Breitkopf and Härtel, will put the world in possession at last of all that the Viennese master wrote, and astonish it with the sight of many

treasures long lying in obscurity. Meanwhile, a welcome is deserved by the publication before us. This is a collection of twenty hitherto, we believe, unprinted songs. Looking at Schubert's eminence as a lyric composer, and the ineffable grace and charm that surround his *Lieder*, thousands of amateurs will turn over these pages with eagerness. We venture to say that they will not be disappointed, for though very few of the songs belong to the more important section of their class—the section adorned by the "Erl King" and the "Young Nun"—all are beautiful, with the beauty inseparable from Schubert's muse. The first book, containing ten songs, opens with an important setting of Schlegel's "Die Gebüsche," in the composer's freest vein, and marked by strong characteristics, against which must be set the monotony of continuous arpeggios in accompaniment. The second song, "Trost," though very brief, is made impressive by the power of its harmonies; while the third, "Minnelied," is as simple as a *Volkslied*. We next find some remarkable music to Goethe's "Geistesgruss," in which the admirers of Schubert will recognise the full power of his genius. This song is printed on a single page, and stands as an illustration of *multum in parvo*. Two charming settings of verses from Goethe's "Claudine von Villa Bella" follow, and are likely to become favourites with tenor vocalists. A striking echo song, "Abschied," and some quite Schubertian music to Klopstock's "Furcht der Geliebten" are among the remaining contents of the first book. The second book opens with Jacobi's "Trauer der Liebe," set to music as simple in structure as it is pathetic in character. "Bei dem Grabe meines Vaters" follows in the same moving strain, though much more elaborate, the accompaniment having a more distinct function than usual, and being, indeed, something beyond accompaniment merely. The *Volkslied* character re-appears in an *Abendlied*, but we have something far higher in a setting of Albert Stadler's "Lieb Minna," which is full of artistic beauty. Passing over several songs which are scarcely up to the Schubert average, we find all the master's charm in "Am See," and especially in some verses of Schlegel entitled "Blanka." This ends the little collection, and does so worthily, for the composer's genius shines on every page. No information is given as to the period of Schubert's life in which these works were written. We are disposed to think that they are early productions, chiefly for the reason that the pianoforte part has, in no case, the importance bestowed upon it by the master in his later years. Its mission is that of accompaniment. But belong to what period they may, we are glad to possess them. It is to be hoped that the songs will soon appear with an adequate English version of the poetry.

By the publication of his "Schubert Album," Herr Peters anticipates the critical edition of Messrs. Breitkopf and Härtel, doing so, moreover, under conditions which make the issue one of special value. It is only by looking into the Supplement that we can get an idea of the large amount of research and patient thought brought to bear upon the Album by its editor. There we see that the history of each *Lied* had been traced out as far as possible, that careful comparison has been made between the original MS. where available, and the published editions, every variation down to the minutest being carefully noticed, and that evidences of the composer's occasional carelessness in setting down his thoughts have had due consideration. In these respects the Supplement is a model of its kind, and an invaluable addition to Schubert literature. When the issue is completed, admirers of the Viennese lyrist will have before them all there is to know regarding his matchless songs. In some cases the all is a great deal. Thus Herr Friedländer fills six pages with notes and music-type examples concerning the "Erl King." The "Wanderer" occupies four pages, and so on, in proportion to the importance of the theme. This is enough, we feel sure, to excite the curiosity of English amateurs, who will join with us in hoping that an English edition may be forthwith prepared. The Album, which embodies the result of the study indicated by the Supplement, can hardly need words of recommendation. It contains the twenty songs of "Die schöne Müllerin," the twenty-four of the "Winterreise," the fourteen of the "Schwanenge-

sang," and twenty-two independent compositions, among them the "Erl King," the "Wanderer," the "Young Nun," the "Ave Maria," and the "Trout." The book is handsomely printed, and we look forward with pleasure to the issue of other instalments in an equally attractive and critical form.

Herzens Stimmen. Album of Six Songs. Translated from the German of Heine by Charles Hervey. Music by Arthur Hervey. [Stanley Lucas, Weber and Co.]

By means of his *Liebeslieder* and other compositions of a similar character, Mr. Arthur Hervey has earned a right to respectful and sympathetic consideration whenever he comes forward with a new work. He is not a writer of English songs in the present case, but of lyrics cast in the German mould and permeated with the German spirit. It would seem that the composer's strength lies in giving this particular mode and tinge of expression to his thoughts. If that be so, he does well to persevere along the same course. The six songs before us present Mr. Hervey at his best, though it cannot be said that they are uniformly meritorious. The first—a setting of "Lehre deine Wang' an meine Wang"—is an excellent example of the composer's taste and skill; of the manner in which he can gain the desired expression by simplest means; and of the firmness with which he refuses to consider mere vocal display at the expense of æsthetic truth. The song will never be sung by an "artist" for the sake of the honour and glory he may obtain through it from the multitude. "Das Alte Lied" strikes us as less successful, owing to the needlessly varied character, in some places, of its rhythm. That of "Die Lotus Blume," on the other hand, is open to little objection, while the music has points of distinction such as connoisseurs will readily appreciate, and for which they will prize the piece. "Es leight der Herse Sommer" may pair off with its immediate predecessor in all essential respects, but "Dein Angesicht" occupies a place apart for structural, as well as other reasons, and deserves to be regarded as a powerful example of the composer in a passionate mood. "Mag da drausen" is the longest and most elaborate of the set. It might almost be called a little *scena*, on account of the variety of its form and expression, and, assuredly, it brings the Album to a worthy end. Looking at the whole set, we are glad to welcome such real music from the hand of an Englishman. It is written for music's sake, and with a single eye to artistic expression. Would there were more of the same kind in the same form.

There's a woman like a dew-drop. Song. From the Tragedy "A Blot in the 'Scutcheon" by Robert Browning. Set to music by A. C. Mackenzie.

[Novello, Ewer and Co.]

THIS song, composed for a performance of Mr. Browning's drama, deserves to live apart, as it assuredly will in the mind of those who can appreciate musical beauty in its highest form. Those who know Mr. Mackenzie's method cannot be surprised to hear that the song is not one to be sung and strummed with the facility favoured by an average English ballad. It demands from the executant, and even the hearer, something of the feeling and perceptiveness of the composer. That condition fulfilled, those who satisfy it are conscious of a work belonging to the highest class, in which power of conception is allied with elegance and distinction of expression. This implies that Mr. Mackenzie has proved himself a worthy colleague of the poet, whose lovely lines are indeed wedded to music as happily as though the match were one of "natural selection."

The Comprehensive Scale and Arpeggio Manual. By Walter Macfarren. [Edwin Ashdown.]

THIS Manual includes all scales and arpeggi required at the Metropolitan and Local Examinations of the Royal Academy of Music, and will therefore prove most valuable to the many who are preparing for this ordeal. The practice of technical Exercises has become so general in the present day that it is well we should adopt some uniform method, not only of fingering, but of the arrangement of major and minor scales, and especially that the "harmonic" form of the minor scale should take precedence of that termed the "melodic," a system adopted throughout this

work. The Manual comprises all the major and harmonic minor scales in similar and contrary motion; in thirds and sixths in similar motion, and, starting from the third and sixth, in contrary motion; the melodic minor in similar motion; the chromatic scale in precisely the same varied methods, and also in double minor thirds, double minor sixths, double major sixths, in complete chords of the sixth, of the diminished seventh, and in double octaves. The major and minor scales are also given in double thirds and double sixths; and arpeggi on the dominant and diminished sevenths. Many of these Exercises can be picked out of various books; but we know of no Manual so complete as this one. As we have already said, too, it is important as enforcing the necessity of practising the harmonic form of the minor scale, a method not even mentioned in Plaids' well-known work.

Alfred Day's Treatise on Harmony. Edited, with an Appendix, by G. A. Macfarren, Mus. D., M.A., Cantab., et Mus. D., Oxon. [Harrison and Sons.]

THE original preface to this work, signed by Alfred Day, and dated in 1845, is reprinted in this edition, and adds to the interest of the book, not only as proving the number of years since the author first gave his theory to the world, but as illustrating, by a letter written in approval of the system by Sir George (then Mr.) Macfarren, in the same year, that in spite of the apathy with which the principles enunciated by Dr. Day were received by the majority of the professors of the day, one at least of the most able and conscientious theorists became convinced of their truth at that time, and has nobly shown the courage of his convictions by teaching, writing, and lecturing on the subject whenever and wherever an opportunity offered. Indeed, it may be asserted that the "Day theory" was mainly kept alive by the publication of "The Rudiments of Harmony," and "Six Lectures," of Sir George Macfarren, both of which works found their way into musical circles where Dr. Day's book was unknown. Considering that the Treatise under notice has been attacked and defended for forty years, there can be no reason here for doing more than express our satisfaction that a new edition of the work, so carefully edited, has at length been issued. Sir George Macfarren has written a Preface and an Appendix for the book, in the latter of which he makes some additions, and states a few differences of opinion, the result of the many years' practical experience of the system. The work is most attractively got up, and will assuredly command an extensive sale.

Fantasia for the Organ. In F major. By W. Spark. [Novello, Ewer and Co.]

THIS lengthy work first appeared in instalments in the *Organist's Quarterly Journal*, and is here issued in its complete form. It is virtually a Sonata in scope and in the breadth and dignity of the treatment, although the plan of the movements is somewhat irregular. To a bright and genial *Allegro moderato* succeeds an *Andante espressivo* in A flat, based on a Spohr-like subject. On the other hand, the very energetic *finale* suggests the influence of the corresponding movement of Mendelssohn's Sonata in F, especially the concluding bars. On page 9, bar 11, Dr. Spark has inadvertently written consecutive fifths, and in the fifth bar before the end there is a quaver too much.

Four Christmas Carols. Edited by James Baden Powell. [Novello, Ewer and Co.]

NO. 1 of these seasonable compositions is by Mr. Alfred King, No. 2 by J. E. Vernham, and Nos. 3 and 4 by the editor. We prefer the latter as possessing more of the characteristics of Christmas music than the others. The cadence at the close of the first half of No. 4 is particularly quaint. The first and second are more in the style of ordinary hymn tunes, but bright and therefore suitable enough for the verses.

The Office of the Holy Communion, in B flat. By Cedric Bucknall. [Novello, Ewer and Co.]

THIS extremely fine setting includes every portion of the Communion Service that is usually sung, and also the Benedictus and the Agnus Dei. Mr. Bucknall is evidently a musician of great talent, his ideas being often not only

effective, but even original. Perhaps the best portion is the Nicene Creed, in which the harmonies and the accompaniment are strikingly bold, yet always in keeping with the requirements of the church. No more meritorious version has come under our notice for some time. In the matters of correct accent, phrasing, &c., the composer is also very careful, and choirmasters cannot fail to be pleased with his service.

Lullaby. For violin, with pianoforte accompaniment. Composed by T. E. Gatehouse. [Novello, Ewer and Co.]

THE excessive simplicity of this little piece absolves us from any lengthy criticism upon its merits. The subjects are tuneful, and the *Musette*, in the subdominant, gives effect to the return of the original theme. We shall be glad to see something of more importance from so modest and unassuming a composer.

Un Rêve de Bonheur. Sketch for the Pianoforte. Composed by Albert Lowe. [Novello, Ewer and Co.]

AS this graceful little Sketch has been played by the pupils of several English Schools of Music, we could wish that the translated title, "A Dream of Happiness," had been the only one on the title-page. It is a musicianlike composition; and apart from its intrinsic merit as a melodious drawing-room piece, will prove useful to young players for the cultivation of touch.

Magnificat and Nunc dimittis, for men's voices, in E flat. By H. Davan Wetton. [Novello, Ewer & Co.]

AS we remarked a few months ago, a demand is arising for service music arranged for men's voices only, and Mr. Wetton's setting, composed for the Westminster Abbey choir, is worthy of commendation. It is written in a smooth, dignified, church-like style, but it is by no means dry or monotonous.

Easy Two-Part Songs for Ladies' or Boys' Voices. By Myles B. Foster. [Novello, Ewer and Co.]

THE composer of these charming little pieces has recognised the fact that music expressly intended for schools need not be puerile or unworthy of consideration from an art standpoint. Though he never forgets the necessity for straightforwardness and simplicity, he has contrived to impart a pleasant feeling of musicianship to his trifles which greatly enhances their abstract merit, and even their general effectiveness. The part-songs are four in number, and all of them are equal in attractive qualities.

FOREIGN NOTES.

HERR WILHELM TAPPERT, the Berlin musical *savant*, has published an interesting *rade mecum* to the seven historical Pianoforte Recitals of Anton Rubinstein, already referred to in these columns. Respecting these Herr Alexander Moszkowski writes in the *Deutsches Montags Blatt*: "There can be no doubt that the demand made by Rubinstein upon the mental endurance of his audience is an enormous one, but then his purpose also is altogether exceptional. He is not concerned about raising a memorial to any individual composer by a unique artistic effort, neither does he make propaganda of any sort for some particular school of the art. His Sonata-evening only forms a link in the chain of Concerts, the object of which is nothing less than an illustration of the historical development of pianoforte music in its entirety; a programme unheard of in its dimensions and which could only have been conceived by the greatest of all pianoforte giants. The Rubinstein series may indeed be looked upon as a music festival on a large scale; as an event which will leave its mark behind it; as an artistic deed of the greatest significance and which will most likely never be equalled. Rubinstein intends to close his career as pianoforte player with this cycle of performances, and although this is not the first time that similar rumours of his retirement have prevailed, we have every reason to believe in their being verified after this truly monumental effort has been finally accomplished."

On the 4th ult., the anniversary of the death of Mendelssohn, a highly effective performance of Sophocles' drama "Antigone" was given at the Leipzig Stadt-

Theater, with the added music from the pen of the late master. The choruses were, it is said, exceedingly well rendered, and, together with the admirable acting of Frau Lewinsky, who represented *Antigone*, produced a great impression. The work had not been performed at Leipzig for over thirty years.

The Royal Orchestra of Berlin commemorated, on the 5th ult., the fiftieth anniversary of his entry into the profession of their former conductor, Herr W. Taubert, by a performance devoted entirely to compositions by that veteran master. Among the numbers more especially appreciated by the assembly were those appertaining to the incidental music to Shakespeare's "Tempest." There was no lack of floral ovations to mark the occasion, Herr Taubert (who is now in his seventy-fifth year), himself conducting, and the Emperor William honouring the performance with his presence.

The centenary of the birth of Friedrich Schneider, the meritorious composer of oratorios and theoretical author, is to be celebrated next month, both at Chemnitz and at Dessau, by the performance respectively of the Oratorios, "Das Weltgericht" and "Absalon." The Conductor at the former place will be the composer's son, Theodor Schneider, and at Dessau, Herr August Klughardt will wield the *bâton*.

The Meiningen orchestra, under the direction of Dr. Hans von Bülow, is just now engaged upon a Concert tour, accompanied by Johannes Brahms, whose new Symphony is being thus introduced to audiences in various parts of Germany and Holland.

First performances have recently taken place of Wagner's "Die Walküre," at Hanover, and of the same master's "Siegfried," at Dresden, amidst the enthusiastic demonstrations of the auditors.

The Theatre of Mannheim must now be added to the list of German operatic stages on which Wagner's "Der Ring des Nibelungen" has been produced in its entirety.

A monument is to be unveiled next year at Pressburg, his native town, to Johann Nepomuk Hummel, the pupil of Mozart, and one of the most influential leaders in the development of modern pianoforte playing, as well as an esteemed composer for that instrument.

At the Berlin opera, two operatic works by contemporary French composers will be produced during the present season—viz., Joncières' "Le Chevalier Jean," and Poise's "Joli Gilles." The former will also shortly be performed, for the first time in Germany, at the Cologne Stadt-Theater.

The Italian Opera season at the Berlin Kroll'sche Theater has already concluded, the representations having lasted only one month.

A youthful pianist, ten years of age, has recently created much interest at a Concert given by him at Frankfurt, where he played from memory difficult pieces by Chopin, Liszt, and others. His name is Ernest Schilling, and he is a pupil of the Paris Conservatoire.

The first musical event of the season at Cologne has been the production, at the Gürzenich, of Berlioz's "Requiem," under the direction of Professor Wüllner. The German musical press teems with enthusiastic reports concerning the work and its masterly performance.

Among the gifts bestowed upon Dr. Reinecke, on the occasion of his recent jubilee (referred to in our last number) has been a purse containing over 50,000 marks, which sum that artist has generously handed over to the Musicians' Fund of the Gewandhaus Orchestra.

Herr Heinrich Zöllner, favourably known in Germany as a composer of vocal music, has been elected to the conductorship of the celebrated Cologne Männergesang Verein, vacated by the retirement of Herr S. de Lange.

A young English singer, Miss Huff, has made a most successful *début* in Ambrose Thomas's "Mignon," at the Lübeck Stadt-Theater, and continues to attract the enthusiastic notice of amateurs. It is said that Mr. Carl Rosa is anxious to secure the lady for his company.

Another has been added to the several existing German renderings of the libretto of Mozart's "Don Giovanni," the original one, which is still in use on most German stages, being a most unworthy production. A very acceptable version was published some years ago by the late Herr Bitter, and the present translator, Herr Max Kalbeck, of

Vienna, is said to have handled Da Ponte's verses still more skillfully. It only remains, then, that one or the other should be adopted, and Mozart's masterpiece, freed from association with such absurdities as, for instance, the rendering of Leporello's awe-inspired address to the statue—"O statua gentilissima del gran commendatore"—into the farcical lines:

"Herr Gouverneur zu Pferde
Ich neige mich zur Erde!"

which, indeed, is by no means the worst example that might be quoted.

The four hundredth performance of Mozart's "Don Giovanni" was recorded last month at the Frankfurt Stadt-Theater, where that great work was first produced in January, 1794, and was then described on the playbills as "a comic operetta, in two acts, from the Italian, the music by Mozart."

Madame Viardot-Garcia, who is the possessor of the original manuscript score of "Don Giovanni," has signified her willingness to dispose of this precious document, and to hand over the sum realised to a fund now being raised for the projected Mozart statue at Vienna.

The German Opera at Rotterdam celebrated the twenty-fifth anniversary of its establishment in the music-loving Dutch city, on October 22, with a performance of Mozart's "Don Juan," preceded by a festive prologue and a spirited execution of Weber's "Jubilee" Overture. Herr Behrens is the present director of the Institution, which appears to be continuing in a flourishing condition.

The Rotterdam Society "tot Bevoording der Toonkunst," under the direction of Herr Gernsheim, contemplates the performance, during the present season, of the following important works, viz.:—Oratorio, "Paradise Lost" (Rubinstein); last act of "Parsifal" (Wagner); Ninth Symphony (Beethoven); Passion Music, "St. Matthew" (Bach); a sufficient proof of the activity of this institution.

A Grétry Museum is about to be formed at Liège, the composer's native town, which is to combine interesting relics and other *curiosa* relative to that master.

At a recent meeting of the directors of the Gesellschaft der Musikfreunde, at Vienna, Prince Richard Metternich and Baron Bezecny were unanimously elected president and vice-president respectively of that famous institution. The last-named gentleman is also the successor of Baron Hoffmann as Intendant-general of the Imperial Opera.

The opening of the International Conference on the question of "Musical Pitch," took place at Vienna, on the 16th of last month. Among the gentlemen appointed to attend on behalf of the German Government, are Professor Joachim, of Berlin, and Dr. Wüllner, of Cologne.

Herr Carl Goldmark, the Austrian composer, is putting the finishing touches to a new opera entitled "Merlin," which is to be first produced at the Vienna Hof-Theater next year.

Dr. Hanslick, in a recent number of the *Neue Freie Presse*, of Vienna, relates an amusing story illustrative of the popularity in the Austrian capital of the music of Johann Strauss. In a suburb of Vienna there lived a well-to-do burgher woman, whose greatest pleasure it was to listen to Strauss's dance music. In all situations of her life, she would often tell her friends, it had cheered her and given her comfort. And when she came to die, it was her expressed wish that on the day of her burial the Strauss orchestra should play by her grave's side her favourite waltzes. In her will also she had made the same stipulation, and had provided moreover that everyone of the musicians should receive one ducat for his pains. There was no choice, then, but to obey the good woman's behests as far as it was possible so to do. Consequently, on the morning appointed for the funeral, Strauss and his inspiring band appeared at the house of mourning, and there, previous to the deceased's remains being conveyed to the hearse, played through, from beginning to end, a suite of waltzes, so that the good woman's last wishes should be carried out and her lively spirit set at rest. Dr. Hanslick, we may add, vouches for the accuracy of this story, which he communicates to his readers as "a contribution to Strauss's biography and a psychological illustration of the character of the Viennese people."

Johann Strauss's new operetta, entitled "Die Zigeunerbraut" (The Gipsy Bride), has met with so favourable a reception at the Theatre "An der Wien" that it is likely to occupy the stage of that institution for some time to come.

Wagner's "Meistersinger" has been most enthusiastically received on its recent first performance at the German Theatre of Prague, whereof Herr Angelo Neumann is the director.

Anton Rubinstein's opera "The Demon" was lately produced for the first time at the Theatre of Prague, and achieved a decided success.

A third and completely revised edition of Dr. Rieman's excellent "Musik Lexikon" (reviewed by us at the time of its first publication) is being prepared by its author, and will be published during the coming year.

The newly founded Liszt Society, at Leipzig, has been placed under the protectorate of the Grand Duke of Weimar.

A French edition of all the known letters of Beethoven is being prepared by Professor Nohl, of Heidelberg, on behalf of a Paris publisher.

Calmann Lévy, of Paris, has just published a new volume from the pen of M. Arthur Pougin, entitled "Verdi, histoire anecdotique de sa vie et de ses œuvres."

The Paris Châtelet Concerts, under the direction of M. Colonne, commenced their twelfth season on October 25, when the programme included Beethoven's C minor Symphony and "Prometheus" music, as well as compositions by Saint-Saëns, Lalo, and Massenet. M. Lamoureux's Concerts Symphoniques et Dramatiques are being held this year at the Eden Theatre, and commenced on the 8th ult. At the Grand Opera the hundredth performance took place, last month, of the graceful ballet "Coppélia." The personnel of soloists at that institution during the present season consists of twelve leading lady singers, ten tenors, five baritones, and nine basses. Among new works to be produced during the season only two are definitely decided upon—viz., M. Massenet's "Cid" and a ballet whereof M. Messager has written the music.

Of the 238 candidates for admission to the vocal section of the Paris Conservatoire this year, only thirty—viz., thirteen gentlemen and seventeen ladies, have been successful in their application.

M. Adolphe Samuel has been awarded the prize of 1,000 francs offered by the Belgian Academy of Fine Arts for the composition of a string quartet.

A company of Russian vocalists, numbering forty members of both sexes, under the direction of M. d'Agrenoff, have lately created much interest by their performances in Berlin musical circles. The singers appear in their national costumes, and their programmes consist entirely of national Slavonic songs, some of which are said to date back as far as the eleventh century. Their voices are good, and their execution, though peculiar, is very fascinating.

Verdi has recently celebrated, at his villa, Busseto, the seventy-fourth anniversary of his birth. Friends and admirers had come from all parts of Italy to do homage to the veteran Maestro, who, upon being questioned as to the progress of his new opera "Iago," is said to have replied: "I fear I shall not be able to complete the work. At my time of life, when one no longer can feel the pangs of jealousy, it is a hazardous matter to attempt to express them musically."

A grand congress of Italian musicians is to be held next year at Milan. Nearly 400 composers have already signified their intention of being present.

Signor Giuseppe Lamperti, the impresario of the Apollo Theatre at Rome, is in negotiation with Herr Anton Schott, the Wagner tenor, with a view to the production at that Theatre of "Tannhäuser" and "Lohengrin."

An "Estudiantina" has recently been formed at Milan, in emulation of the well-known Spanish fraternity of that title, and consisting of mandolinists, guitarists, and violinists. The new Society has recently given a highly successful first Concert, in aid of charity, at the Teatro Milanese.

At the Teatro Carcano, of Milan, a new opera, entitled "Adelia," by the Maestro Filippo Sangiorgi, has recently been performed for the first time, and met with great success.

A performance on a grand scale is to be given, at Rome, of Spontini's opera "Olympia."

An opera by an as yet little known Maestro, Signor Emilio Pizzi, has been accepted for performance at the Theatre La Scala, of Milan. The new work is entitled "La Rupe degli Amanti."

At Madrid two one-act operettas have been successfully produced—viz., at the Theatre Martin, "La Divina Zarzuela," by Señor Llanos; and at the Variétés, "El Hijo de su Papa," the libretto by Señor Flores García, the music by Señor Blasco.

The Union artistico-musical de Madrid has organised a series of Popular Concerts of classical music at one of the theatres of the Spanish capital during this winter.

A new opera by a Portuguese composer, Senhor Sauvinet, entitled "Flavia," is to be shortly produced at the San Carlos Theatre, of Lisbon, where great expectations have been raised concerning this *première*.

Madame Sophie Menter, who is just now engaged upon a Concert tour in Sweden and Norway, will shortly return to St. Petersburg in order to discharge her duties as professor at the Conservatoire.

A complete Opera entitled "Romeo and Juliet," has been found amongst the papers of the late Dr. Damrosch, the founder of the New York German Opera. The work is said to have been composed in the year 1862, when the deceased musician was the Conductor at the Opera of Breslau.

At Dresden died on October 22, Albin Wieck, a brother of Madame Clara Schumann, and, like his father, Friedrich Wieck, a highly esteemed musical professor at the Saxon capital. He was born in 1821, and commenced his career as violinist in the Imperial orchestra at St. Petersburg, which post he quitted in 1859, and having settled in Dresden, he became the faithful exponent, both practically, by his teaching, and theoretically, by the publication of several books, of the method of pianoforte playing, initiated with such conspicuous success by his father.

At Leipzig died, on October 29, Paul Kahnt, born at that town in 1850, composer, pianist, musical editor, and author of a musical vocabulary which has passed through several editions.

We have also to record the death, on October 30, at Dresden, of Gustav Merkel, organist and composer, to which event we refer more at length in our Obituary column.

CORRESPONDENCE.

THE DOMINANT SEVENTH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In what sense can it be true that the tonality of the minor mode is less clearly defined than that of the major? At this time of day it is surely a mistake to regard the former as in any way subordinate to the latter, even from a harmonic point of view. But for the deplorable fact that the minor scales are still destitute of proper signatures, I think no musician could entertain such an idea.

Mr. Goddard reminds me that the minor scale is variable. But in only one (and that the most unusual) of its several forms is the tritone between the supertonic and superdominant not to be found.—Faithfully yours,

ARTHUR T. FROGGATT.

Castle Street, Sligo, November 12, 1885.

THE ST. GEORGE'S GLEE UNION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In a paragraph, on page 672 of the November number of your paper, relating to the 200th consecutive Monthly Concert of the St. George's Glee Union, it is stated that, "as far as can be ascertained, the St. George's Glee Union is the only Musical Society in London which has had such a long and successful career." This Society, it is said, was formed in 1869. Permit me to inform you the Southwark Choral Society was started in 1856, and is still carrying on a successful career under the management of the original Conductor and Secretary. There is also a Southville Choral Society, founded in 1858.

Yours obediently,

J. COURTNEY.

November 11, 1885.

A QUESTION FOR VIOLONCELLISTS.

À L'ÉDITEUR DU "MUSICAL TIMES."

MONSIEUR,—Je lis dans le Nr. 513, pag. 680, de votre journal, une lettre de Mr. Charles Edwards, par laquelle il demande si quelqu'un peut lui donner des renseignements sur l'auteur d'un violoncelle marqué, d'après lui: "F. Fillement, père, à Crémone."

D'abord, je pense que Mr. Charles Edwards se trompe en écrivant "Fillement." C'est "Pillement" qu'il faut lire; mais je sais que la marque, au fer rouge, est faite de façon à favoriser l'erreur.

Le père Pillement, comme on le nomme dans le commerce de la lutherie, était originaire de Mirecourt (Vosges, France), la patrie de presque tous les luthiers français. Il travaillait à la fin du dernier siècle, et peut-être encore au commencement du XIX^{me}, et a laissé beaucoup d'instruments.

L'expression "A. Crémone" n'est autre chose que l'enseigne de sa boutique, car il ne travaillait pas même à Paris, m'a-t-on assuré; mais à Mirecourt, et se contentait de signer ses violons de Paris. Ses instruments n'ont jamais eu une grande réputation, et cependant, on en trouve parmi une de bons, et même d'excellents. Il n'y a pas plus de deux ans, je lisais dans un journal musical qu'un artiste de renom, en tournées et possesseur d'un excellent violon Italien, exécutait presque toujours dans les concerts sur un Pillement dont-il faisait beaucoup de cas. J'ai vu des instruments de Pillement, bien construits (et notamment de violoncelles), d'un bois sain et d'une soupe correcte, ils étaient épais de bois, et avaient du son quoique de petit patron.

Leur vernis d'un bien terreux les rend peu agréables à la vue et est peut-être la seule cause pour laquelle ils n'ont jamais été estimés à leur véritable valeur.

Recevez, Monsieur, mes civilités.

S. SNOECK.

Renaix, Belgique, 11 Novembre, 1885.

AMERICAN SPRUCE TREE VIOLINS.

TO THE EDITOR OF THE "MUSICAL TIMES."

SIR,—In last month's Journal you reported the results of an examination of the violins made from wood of the American spruce tree.

May not the fine tone of these instruments result from the drying of the wood by the American process, noticed in a recent number of the *Daily Telegraph*. If not, would it not be a good experiment to try the quality of tone of instruments made with the customary hard wood backs and pine bellies, when dried by this American process?

Adopting the words at the conclusion of the article, I suggest that violin making is one of the industries to which this scientific aid can be opportunely applied; for by fashioning the backs and bellies mechanically to an approximate size and thickness, drying them by this American process, afterwards gauging their thickness, and finishing them by hand in the usual mode, cheap instruments may be made.

There is, I believe, a good demand for new violins at the present time, and the prices asked for really fine instruments, as we saw at the late Inventions Exhibition, are extravagant.—I am, Sir, yours truly,

OBSERVER.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

STUDENT.—The usual combination in a modern orchestra is three Trombones, A, T., and B., and Ophicleide, or Euphonium, or Tuba. As to how to use these instruments we would recommend a study of the scores of modern composers.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BELFAST.—Mr. W. H. Jude gave an Organ Recital in the Ulster Hall, on Saturday, October 31, which was thoroughly appreciated. The programme was well selected, and included compositions by Mr. Jude. Mr. Thomas Kimmer, a pupil of Mr. Jude's, also took part in the Recital, and his playing was much admired.—The opening Concert of the twelfth season of the Philharmonic Society was given on the 6th ult., at the Ulster Hall, before a crowded audience. The vocalists were Miss Gertrude Griswold, Madame Antoinette Sterling, Mr. J. W. Turner, Mr. Maybrick, and Mr. Farley Sinkins, all of whom were highly successful, an excellent and popular vocal selection being provided. "The Kreutzer" Sonata, in which the pianoforte was taken by Herr Beyschlag and the violin by Signor Papini, was a great feature in the programme; and Signor Bottesini's marvellous performances on the double bass were enthusiastically applauded, Signor Papini's violin solos also creating a marked effect. The prospectus of this Society promises during the season—Mendelssohn's *Elijah*, Bruch's *Fair Ellen*, Schumann's *Taust*, and Cowen's *Sleeping Beauty*, or *Lloyd's Hero and Leander*. In addition to the artists who appeared at the first Concert, Madame Trebelli, Miss Carlotta Elliot, Mr. Henry Guy, and Mr. Frederic King are announced as vocalists, and M. Holman (violin), Miss Agnes Zimmermann, Signor Bisaccia, and Mr. Sidney Naylor (pianoforte) as instrumentalists. Four Concerts will be given during the season, Herr Beyschlag being, as usual, the Conductor.

BRIGHTON.—A Pianoforte Recital was given at the Pavilion by Mr. E. H. Thorne, on October 28, before a large and highly appreciative audience. The three periods into which Beethoven's works have been fancifully divided were happily illustrated by the performance of the Sonata in G (Op. 14), the Sonata Appassionata, and the Grand Sonata in B flat (Op. 106), in all of which (especially the colossal composition last named) Mr. Thorne displayed the highest artistic powers. He also gave, with equal effect, a selection from the works of Chopin. In every respect the Recital was a marked success.—The new organ, built by Devington and Sons, London, for St. Luke's Parish Church, Brighton, was opened on Wednesday, October 28, by Mr. H. W. Richards, F.C.O., Organist of St. John's Church, Kilburn, London. The instrument is of rich and pleasing tone, and has ten stops on the great, ten stops on the swell, and two stops on the pedal organ, in addition to the usual couples and composition pedals. After a short Festival Service, Mr. Richards gave a Recital, and most ably displayed the full resources of the organ. The programme comprised selections from the works of Haydn, Mendelssohn, Bach, Beethoven, Calkin, and Meyerbeer.—The Sacred Harmonic Society concluded its Fortieth Season, and the last of the Handel Bicentenary Series of Concerts, with a performance of *Israel in Egypt*, in the Dome, on Thursday, the 12th ult. The soloists were Miss Mary Rachel, Miss Mackay Robinson, and Mr. Gawthrop, the latter artist gaining an enthusiastic encore for his splendid rendering of "The enemy said." On the whole the performance was most successful. Mr. W. Baker was the leader. Mr. J. Sparing the organist, and Mr. Robert Taylor conducted as usual.—A very successful Pianoforte Recital was given in the Pavilion by Miss Florence Henderson (Gold Medalist, L.A.M.), on Tuesday afternoon, the 12th ult. The programme comprised Beethoven's Sonata Appassionata, Schumann's *Etudes Symphoniques*, Chopin's Polonaise (Op. 24) and Ballade in G minor, Liszt's *Deutsches Lied*, "St. François de Paul walking on the waves"; Paganini, by Delibes, and Tremolo, by Gottschalk, all of which were well played and much applauded. Miss Henderson was assisted by Herr Pollitzer, violinist (who joined the Concert-giver in Beethoven's "Kreutzer" Sonata), and Mrs. Upton and Mr. Reakes, vocalists.

CONGLETON.—Sterndale Bennett's *May Queen* was performed in the Town Hall, on the 9th ult., by the Choral Society, before a large audience. The Cantata was exceedingly well rendered, and highly appreciated. The solos were taken by Miss Minnie Beaumont, Mr. Henry Latham, Mrs. Moss, and the Rev. J. Penrose, all of whom were well received, Miss Beaumont and Mr. Latham receiving several encores. Mr. Nicholls led the band, and Mr. Eyre conducted with ability. The Concert was one of the best and most successful ever given by the Society.

GOVENTRY.—A Special Service was held at St. John's Church on Wednesday evening, the 11th ult., in aid of the fund for improving the organ. The building was filled to overflowing. After a shortened evening service, Dr. Stainer's Cantata *The Daughter of Zezeus* was performed. The soprano parts were effectively rendered by Masters Ward and Hetherington, and the tenor and bass parts were well sung by Mr. Clark and Mr. Ward. Most of the choruses were given in an admirable manner, thoroughly sustaining the reputation of the choir, and reflecting great credit on Mr. J. G. Robertson, the Choirmaster, who presided at the organ with much ability. As a concluding voluntary, Mr. Robertson gave Bach's Grand Toccata and Fugue in D minor.

DISS.—On October 28 a Choral Service was held in the Parish Church, and a Sermon on Church Defence, preached by the Rev. F. Baggallay, Vicar of St. Peter Mancroft, Norwich, which was listened to with great attention by a large congregation. A special feature was a setting of Psalm cslv, by the Organist, Mr. Hemstock, sung as the anthem, and well rendered by the choir. The service was intoned by the Rev. A. A. Wilkinson (Curate). The Rev. C. R. Manning (Rector) read the lessons. At the conclusion of the service Mr. Hemstock played Hesse's arrangement of the National Anthem.

DOLGELLY.—Mr. M. W. Griffiths' complimentary Concert was given at the Public Rooms, on Friday, October 30. The principal vocalists were Madame Lizzie Williams and Eos Morlais, assisted by Miss Madge Roberts, Mr. Edward Williams, and the Idris Choral Society, conducted by Mr. O. O. Roberts. Accompanists, Miss Cox, Mr. Griffiths, Mr. H. T. Jones, Master J. Hugh Jones; violin, Mr. T. Davies. The programme, which was miscellaneous, was well

selected and excellently rendered. Weber's Rondo Brillante in E flat was admirably played by Miss Blanche Smith, a pupil of Mr. Griffiths, and the singing of Eos Morlais was a feature of the Concert.

EASTBOURNE.—Mr. Henry Baillie gave his last Organ Recital for the present season in All Souls' Church, on the 4th ult. The following programme was much appreciated by a large congregation: Evening Prayer (Smart); Organ Sonata, No. 1, in B flat (Mendelssohn); Siciliano (Hopkins); Fanfare of Trumpets (Lemmens); "My heart ever faithful" (Bach); War March of the Priests (Mendelssohn).

ELGIN.—On the evening of October 27 a Farewell Concert was given in the Town Hall by the members of the orchestra of Mr. McGlashan, who is about to settle in New Zealand. An excellent miscellaneous programme was provided. Mr. McGlashan's contributions to the selection being two violin solos, an Impromptu by De Beriot, and a Fantasia on airs from *Robert le Diable*, both of which were warmly received. At the conclusion of the performance the Lord Provost congratulated Mr. McGlashan upon his able and faithful work in Elgin, and expressed a hope that his talents would be as highly appreciated in New Zealand as they were in his native town.

An Organ Recital was given in the South Free Church, by Mr. A. H. Croyer, Mus. Lic., T.C., on Friday evening, the 24th ult. The programme, which included works by Bach, Beethoven, Hummel, Mendelssohn, and A. C. Mackenzie, was excellently rendered.

ENNERVILLE.—Mr. Arnold's second Matinée Musicale and ninth Evening Concert were given before crowded audiences in the Protestant Hall, on October 27. Mr. Arnold conducted at both performances by the church choir and the string and wind bands of the East Lanc. Regt. The choir was most successful in the selections from Handel's *Messiah* and Haydn's *Creation*, and in the Glee "Footsteps of Angels" (A. R. Gaul), "Once upon my cheek" (Dr. Calcott), and "Silent Night" (Baraby). The instrumentalists were Mrs. Evans (pianoforte), Mr. Arnold (violin), and Master C. Haydn Arnold (harmonium). Master Arnold played, with great brilliancy, Weber's "Invitation" (Op. 65). Gade's Sonata (Op. 21, for piano and violin), was performed by Mr. Arnold and his son, and Miss "Scherer," in Chopin's Fantasia on Impromptu (Op. 65), showed careful training. The vocalists were Misses Evans, McKearney, Weaver, Lockman, Gore, Ringwood; Messrs. Hamilton, B.A. (Dundee), Mercer, &c. Mr. Matthew Arnold conducted. Harvest Thanksgiving Services were held in the Parish Church on the 26th ult. The anthems at both services included "Praise the Lord" (*Lebezeug*), "If with all your hearts" (*Eljah*), Mendelssohn; and "In splendour bright" (*Creation*), Haydn, well sung by Mr. D. Hamilton, B.A., of Christ Church Cathedral Choir, Dublin. The Church Choir, under the able direction of Mr. Arnold, Choir-master (who also presided at the organ), sang with good effect.

EWELL.—A Concert was given on the 19th ult., by Mr. Parker Taylor, C.C. The artists were Miss Margaret Hoare, Miss Helen Heath, and Mr. Phillips, vocalists; Miss Adela Duckham (violin), and the members of Mr. Parker Taylor's Choir. The features of the evening were the singing by Miss Margaret Hoare of "Tell me, my heart," and by Miss Heath, of "Killarney," and the violin solos of Miss Adela Duckham.

GEORGETOWN, DEMERARA.—An interesting Lecture upon Bach and Handel was given in the Philharmonic Hall, on October 13, by Mr. W. R. Colbeck. The musical illustrations were exceptionally good, those for pianoforte and violoncello by Messrs. Colbeck and Hemery respectively, and for voice, by Mrs. Cunningham, Mrs. Gray, Miss Shankland, Mrs. Pittman, Mrs. Wisting, Mr. J. F. Williams, Major Chermide, and Mr. Sherlock being alike rendered with excellent effect. The choruses were also well sung; and much credit is due to the accompanists, Messrs. Rake and Bourne.

GOSPORT.—The third of a series of Monday Popular Concerts, under the direction of Mr. George Miller, took place at Thorngate Hall on the 23rd ult. The vocalists were Miss Kate Drew and the Rev. C. P. Calvert; piano solo, Mr. G. D. Lovegrove. The band of the Royal Marine Light Infantry played Overture *Semiramide* (Rossini); Andante and Allegro finale, from Beethoven's C minor Symphony; Selection, *Faust* (Gounod); and other works. This, as well as the former Concerts, were well attended.

HINDLEY, WIGAN.—The usual monthly Organ Recital was given, in St. Peter's Church, on Sunday, the 15th ult., by Mr. Charles D. Mortimer, Organist of the Church. The programme comprised works by Handel, Mendelssohn, Salerni, Krebs, and Wely.

KINGSTON-ON-THAMES.—On the evening of Wednesday, the 4th ult., a Concert was given in the Albany Hall in aid of the building fund of the Surbiton Swimming Club, when a varied and excellent programme was excellently rendered. The vocalists were Madame Worrell, Miss Cockburn, and Madame Raymond, Messrs. Dalzell and Horscroft, all of whom were highly successful in their songs. Mr. George Klement, a well-known elocutionist, gave great satisfaction with his recitations. Mr. T. E. Gatehouse (violin), and Miss Marian Davis (pianoforte), being also very favourably received. The accompaniments were admirably performed by Mr. John Harrison. The organisation of the Concert was entirely due to Madame Raymond, who is to be congratulated on securing the services of artists which rendered this one of the best entertainments given in the Albany Hall for a long time past.

LEIGHTON BUZZARD.—Mr. Sinclair Dunn gave an entertainment, entitled "Songs of Britain and Wales," under the auspices of the Working Men's Club and Institute, in the Corn Exchange, on the 3rd ult. He was assisted by Miss Susetta Fenn, who, in addition to contributing several songs, accompanied with much ability. Mr. Dunn's characteristic vocal pieces were well received, and many warmly applauded.

LEARNLEY.—At All Saints' Church, the Dedication Festival—Feast of All Saints—has been held during the past month. At all the Sunday services, and each daily Evening, very large congregations assembled; and on the Friday evening, when Mendelssohn's *Hear my Prayer* was sung, hundreds of people were unable to obtain admission. The whole of the services were well rendered.

LONDONBERRY.—On Tuesday, the 10th ult., the first of a series of Organ Recitals, in aid of the Organ Improvement Fund, was given in the Cathedral by the Organist, Mr. D. C. Jones, F.C.O. There was a crowded congregation. The programme was excellently selected, and included vocal solos, well rendered by Mr. Hemingway, principal bass of the Cathedral.

LOUGHBOROUGH.—On the 17th ult., the Philharmonic Choral Society gave a selection from Mendelssohn's *St. Paul*. There was a good band and chorus. The solos were well rendered by Miss Jackson, Mrs. Penny, Miss McKeechie, Miss Stubbs, Mr. Needham, and Mr. Paltridge. Miss Jackson gained an encore for her rendering of "I will sing." Mr. J. Kilby (Leicester) led the band, and Mr. F. White conducted with his usual ability.

LUTON.—The members of the Choral Society gave a performance of Gaul's *Holy City*, and a selection from *Judas Macabean*, on the 14th ult. The principal artists were Madame Lita Jarratt, Miss Eliza Thomas, Mr. Holberry Hayard, and Mr. Frank May; Conductor, Mr. C. Inwards. The band was augmented by instrumentalists from London. The Concert was very successful.

MAIDSTONE.—The series of Subscription Concerts for the present season will unquestionably surpass that of any previous one. The performances will include ballad and chamber music. Amongst the vocalists are Madame Trebell, Miss Marriott, Mrs. Hutchinson, Miss E. Kees, Miss Davian, Miss C. Elliott, Mr. Edward Lloyd, Mr. Watkin Mills, Mr. Maybrick, &c., and the instrumentalists will consist of a quintet party, with Mr. Politzer and Mr. Ludwig (violin), and Mr. Holman (cello). The arrangements, as usual, are in the able hands of Mr. Burgess Brown.

MELBOURNE, AUSTRALIA.—On Thursday evening, October 8, A. R. Gaul's Cantata, *The Holy City*, was performed (for the first time in Melbourne) at the West Melbourne Presbyterian Church. The solo parts were sustained by Mrs. Mortimer, Miss Christie Fuller, Miss Crowson, Mr. Pallett, and Mr. C. B. Winn. The choruses were well rendered by the choir of the church. The orchestra was led by Mr. H. Curtis, and Mr. J. Hasler acted as Organist. Mr. T. J. Hammond, Organist of the Church, conducted. There was a very large audience.

NAPIER, N.Z.—The members of the Musical Society gave the last Concert of the season in St. John's schoolroom, on Thursday, September 24. The programme consisted of selections from *Judas Macabean*. The solo vocalists were Mrs. Sheath, Miss Derbyshire, Miss Hutchinson, Mr. Wardrop, and Mr. Applin. Mr. Dixon led the band, Miss E. Williams presided at the pianoforte, Mr. G. J. Browne at the organ, and Mr. H. G. Spackman conducted. The various items were well rendered, and the Concert was repeated on the following evening.

NEWBURY.—On Monday, the 6th ult., the Newbury Amateur Orchestral Union gave an Afternoon and Evening Concert in the Town Hall. The members of the orchestra, about forty in number, including several ladies, performed a selection of music, including the Overture to *Zampa*, Haydn's "Queen's" Symphony, a Gigue and Gavotte from Corelli's Ninth Suite; an air with variations (for strings), from Handel's Twelfth Concerto, and several lighter pieces, in a manner far beyond that shown by the majority of amateur Societies. This result is doubtless due to the efforts of the painstaking and popular Conductor, Mr. Dines Estwell. The vocalists were Miss Margaret Hoare and Madame Raymond. The former lady made a most favourable impression with Brahms's "Lullaby," Papini's Romanza, Macfarren's "Widow Bird," and "Pack clouds away," the violin obligato to the three latter songs being played by Mr. T. E. Gatehouse. Madame Raymond was equally well received in Bevan's "The Fisher wife's vigil," Watson's "The Song for me," and Lionel Monckton's "Love's Roses," the latter with orchestral accompaniments. Mr. Gatehouse performed at both Concerts Roda's Concerto in A minor for violin and orchestra, and Mr. John Bishop played on the double bass an "Air Varié" by Rowland.

NEWCASTLE-ON-TYNE.—On Friday, the 26th ult., the members of the Choral Union gave their annual Concert, when Handel's *Judas Macabean* was performed. The principal vocalists were Madame Sherburn, Miss Pickering, Mr. T. B. Gledhill, and Messrs. Johnstone and Taylor, all of whom were well received. The choruses were given with much spirit. Herr Dambraun led the band; Messrs. Brooks and Scott were the accompanists, and Mr. James Crozier was an efficient Conductor.

NEW YORK.—The St. George's Glee Club, a male quartet (A.T.T.B.), organised at the close of last season for the revival and maintenance of the old English glee, has already established itself as a permanent musical organisation. It is believed to be the only quartet in the country with the English combination of male alto, two tenors, and bass; and after singing with much success in Philadelphia and Boston, it is now intended to give three Subscription Concerts in New York. The Club is composed of W. Mahoney, alto; H. R. Humphries, first tenor; G. H. Dexter, second tenor; and E. Cholmley Jones, bass. Haydn's Oration for the Creation was sung by the Choir of St. John's Chapel (Trinity Parish) at the last Festival Service, on Sunday evening, October 4. The soloists were Dr. Martin, Mr. Whitney Mockridge, and Masters Felix Wendelschaefer and George Chapman. Mr. Geo. F. le Jeune, director.

NORWICH.—Much interest was excited by the Concert given at St. Andrew's Hall, on the 12th ult., in aid of the Jenny Lind Infirmary for Sick Children, the services of Madame Albani, Miss Damian, Mr. Santley, Mr. Lloyd, Lady Benedict (pianoforte), Herr Carl Walther (violin), and Dr. Bunnett (organ), having been kindly volunteered on the occasion. The room was crowded, and the generous aid given by the artists mentioned was gracefully acknowledged by the Mayor of the City (Mr. John Gurney), a compliment cordially seconded by the enthusiastic applause of the audience.

OLDHAM.—The distribution of prizes to successful candidates, granted by the Society of Professional Musicians (North-Western Section), took place in the Town Hall on the 14th ult., under the presidency of the Mayor, who gave an excellent introductory address. After Mr. S. R. Platt had distributed the certificates, Dr. Hiles made an eloquent speech, in which he advocated the importance of consider-

ing music as one of the essential points in an English education, and impressed upon his hearers the desirability of forming classes for the study of stringed instruments. Dr. Horton Allison moved a resolution, declaring that, in the opinion of the meeting, the Society of Professional Musicians had promoted the cause of music by fostering united action amongst the professors of the art, and was consequently worthy of public support. This resolution was seconded by Dr. Dall, and carried.

PARSONSTOWN, IRELAND.—The annual Harvest Thanksgiving services were held in the Parish Church, on Tuesday, the 3rd ult. The anthem was "Ye shall dwell" (Stainer). The choir sang with precision, especially in the Psalms and anthem. The Rev. W. Burroughs, Kingstown, preached in the morning, and the Right Rev. Lord Bishop of Killaloe in the evening, to large congregations. Mr. Vincent Sykes, A. Mus. T.C.L., organist, &c., conducted, and played as voluntaries, Allegretto, Fourth Sonata, Mendelssohn; Hallelujah Chorus, Handel; Cantilene Pastorale, Melody, and Grand Chorus in D, Guilmant.

PRESTON.—Mr. E. Holland gave a Military Concert at the Public Hall on Saturday, October 21. The solo vocalists were Miss Sellers, Miss Dutton, and Dr. Coombs. The Choir of soldier boys was a feature of the evening, and the instrumental items, by the military bands, proved a great attraction. There was a very large audience.—Mr. E. Holland, bandmaster of the 1st Northamptonshire Regiment, gave his Eighth Concert, on Saturday evening, the 17th ult., in the Public Hall. The principal vocalists were Miss Bessie Holt, R.A.M., Madame José d'Arconville, and Mr. Woodhouse Neale. Miss Holt was highly successful in "From mighty kings" and Gounod's "Ave Maria," Mr. Holland playing the violin obligato. Master A. Ross contributed violin solos with much success. Mr. Park presided at the harmonium, and Mr. Lovett at the pianoforte.—The First Concert of the Choral Society for the present season was given on the 15th ult., when Handel's Oratorio *Samson* was performed with marked success. The principal vocalists were Miss A. Marriott, Miss Hilda Wilson, Mr. C. Chilley, and Mr. Bridson. Miss Marriott was extremely effective in the soprano solos; Miss Wilson won the good opinion of all hearers by her artistic delivery of "Return, O God of Hosts"; Mr. Chilley was occasionally fervent, but somewhat unequal, in his rendering of the tenor music; and Mr. Bridson's powerful bass voice was heard to great advantage in the air "Honour and Arms." The choruses were admirably given throughout, reflecting the utmost credit upon Dr. Hiles, who, although but lately appointed to the office of Conductor, has exercised a most beneficial effect upon the choir.

PUDSEY, LEEDS.—The members and friends of the Unitarian Dramatic Society gave an excellent Dramatic and Musical Entertainment on the 7th ult., in the Victoria Hall, for the benefit of Mr. E. Gaunt. The Hall was crowded. The first part of the programme consisted of duets and songs, including a new song, "I love thee more than words can say," by Mr. Arthur Pearson, admirably sung by Mrs. Brooks. The other vocalists were the Misses Gott and Harrison, and Messrs. Varley and Sutcliffe. Mr. Arthur Pearson accompanied in a musician-like manner and also took part in a pianoforte duet with a pupil.

READING.—Mr. H. J. Hendy's annual Concert was given in the Earley schoolroom, on the 17th ult. The vocalists were Miss Pulham, Miss Dora Nye, and Mr. Kettley. The Overtures to *La Dame Blanche* and *Fra Diavolo* were well played by a string band, under the direction of Mr. H. J. Hendy, whose pianoforte solos were Nos. 4 and 6, Book 5; "Lieder ohne Worte" (Mendelssohn).

SHEPTON MALLET.—An excellent Concert was given in the Music Hall on Tuesday Evening, the 3rd ult., the proceeds being devoted to the funds for rebuilding the organ in the Wesleyan Chapel. The first part of the programme consisted of selections from oratorios, the second part being secular. The vocalists were Miss Marie Gane, Mr. Edward Wall, and Mr. Fred Tucker. Two duets for violin and piano were performed by Miss Allen and Mr. J. R. Allen. Miss Barrett and Miss Agnes Wise presided respectively at the organ and pianoforte. There was a crowded audience.

SMITH.—The Dedication and Harvest Festival Services were held in the Church of St. John the Evangelist, on the eve and day of the Feast of All Saints. The anthems on the eve were "Sing ye Praise" and "He counteth all your sorrows," from the *Hymns of Praise* (both exceedingly well rendered by Mr. F. Peach), followed by the Hallelujah Chorus. On Sunday evening, "I know that my Redeemer liveth" and "As pants the hart" were performed, the solo portions being excellently sung by Miss Jessie Royd. Mr. Alfred E. Butterworth presided at the organ.

TENBY.—On the 19th ult., the Musical Society performed Handel's Oratorio *Josiah*. Everything combined to make this performance worthy of the bi-centenary of the great master. The choir sang with great spirit and precision, and the soloists were all in good voice and did their best. The Society was fortunate in obtaining the assistance of Miss Antelli (from Oxford) and of the Rev. W. D. V. Duncombe (from Hereford), who kindly volunteered to fill the place of another vocalist at very short notice. Mrs. J. B. Joyce and Mr. Duggins, members of the Tenbury Society, sang the soprano and tenor solos most effectively. A small but efficient band, under the leadership of Mr. Watkins, accompanied, and the Rev. J. Hampton was the Conductor.

WELLINGTON, N.Z.—The Harmonic Club gave its third Concert of the season on September 22, under the direction of Mr. Robert Parker. The first part of the programme, which was miscellaneous, included several items of interest, especially Gade's Overture "Im Hochland," and three movements of Schubert's "Trout" quintet. The vocal music comprised two of Mendelssohn's part-songs, and Eaton Fanning's Choral Ballad, "The Miller's Wooing." Beethoven's "Adelaide" was admirably sung by Mr. E. Greenwood. The second part consisted of Mendelssohn's First Walpurgis Night, which was rendered with much spirit by chorus and orchestra.—On Thursday, September 23, a Concert was given at the Industrial Exhibition by the Orchestral Society. The programme was an excellent one, and included Mozart's *Don Giovanni* overture, Mendelssohn's *Son and Stranger*, the *entr'actes* from Schubert's *Rose-munde*, and some very quaint and effective ballet music by E. Lassen.

A selection of unaccompanied part-songs, by members of the Harmonic Club, completed the programme.—At a Concert given on October 3 by the same Society, under the direction of Mr. Robert Parker, Miss Ellen Atkins created a marked effect by her singing of Handel's Recitative and Air "From mighty kings" (*Judas Maccabeus*), and Sullivan's "The distant shore." The instrumental part of the programme was exceedingly well selected, and admirably performed.

WESTON-SUPER-MARE.—A successful Concert was given at the Victoria Hall, Summer and Winter Gardens, on Monday evening, the 2nd ult., in aid of the Hospital, by Mr. Charles T. Grinfield, R.A.M. The vocalists were Miss Marie Gane, R.A.M., Miss Marie Hayward, Mr. E. T. Morgan, and Dr. Roxburgh. The instrumentalists were Mr. C. T. Grinfield (pianoforte), whose solos were encored; Master Fredolph Windatt, and Mr. C. A. Windatt (violin), Herr Wagner (clarinet), and Herr A. Hingott (euphonium), all of whom gained well-merited applause. The Town Band (leader, Herr Pfaff) gave the Overture to *William Tell* and other selections in a masterly manner. Mr. Grinfield was the accompanist and Conductor.

WORCESTER.—Mr. Spark's first Concert for the present season, was given at the Public Hall, on the 12th ult., and proved a great success. The vocalists were Miss Gertrude Griswold, Madame Marian McKenzie, Mr. J. W. Turner, and Mr. Maybrick. Signor Bottesini's solos were a feature of the evening, and Miss Margaret Will, a *débütante*, created a very favourable impression by her artistic pianoforte playing. Mr. Sidney Naylor conducted.

WORKSOP.—On Monday evening, the 9th ult., Messrs. Sissons and Son gave a Concert in the Town Hall, which was well filled. The artists were Madame Daglish, Miss Ada Porter, and Mr. Bingley Shaw, vocalists; solo flute, Miss Nellie Porter; solo violin, Miss Gertie Porter; solo violoncello, Miss Amy Porter; accompanist, Mrs. Porter.

ORGAN APPOINTMENTS.—Mr. F. E. Cheveaux, Organist and Choirmaster to St. Andrew's, Battersea.—Mr. Bernard Farsbrother, to Holy Trinity Church, Birchfield, Birmingham.—Mr. John Storer, to the Parish Church, Folkestone, Kent.—Mr. George Mellor, Organist and Choirmaster to St. Dominic's Priory, Newcastle-on-Tyne.—Mr. Arthur Reynolds, A.C.O., Organist and Choirmaster to Holy Trinity Church, Ayr, N.B.

CHOIR APPOINTMENTS.—Mr. J. Gawthrop (Tenor), to her Majesty's Chapel Royal, St. James's.—Mr. Tom Maude (Tenor), to St. Paul's, Wilton Place.—Mr. H. J. Macfarlane (Tenor), to St. Sepulchre's, Holborn, E.C.

DEATHS.

On the 7th ult., at Brighton, GEORGE WILLIAM WATTS, of 20, West Street, and 88, Western Road, and St. Clair, Hayward's Heath, aged 42.

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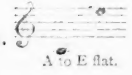
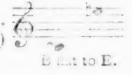
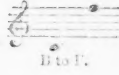
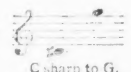
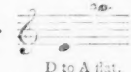
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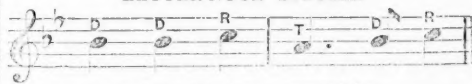
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